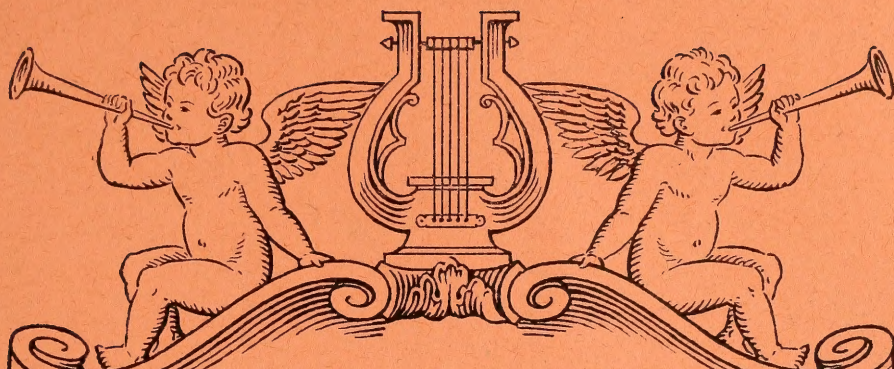


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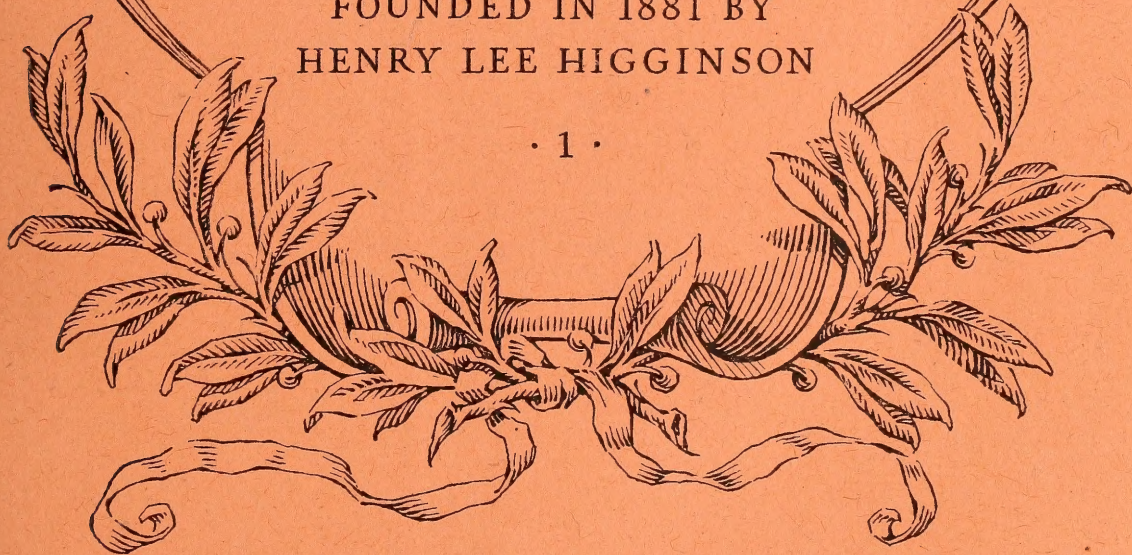
New York Programmes



BOSTON SYMPHONY ORCHESTRA

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• 1 •



SIXTY-FIFTH SEASON

1945-1946

Carnegie Hall, New York

VICTOR RED SEAL RECORDS

by the

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

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- | | |
|-----------------|--|
| Bach, C. P. E. | Concerto for Orchestra in D major |
| Beethoven | Symphonies Nos. 2 and 8; Missa Solemnis |
| Berlioz | Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust" |
| Brahms | Symphonies Nos. 3, 4
Violin Concerto (Heifetz) |
| Copland | "El Salón México" |
| Debussy | "La Mer," Sarabande |
| Fauré | "Pelléas et Mélisande," Suite
Elegy (Bedetti) |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto (Concerto No. 12) |
| Harris | Symphony No. 3 |
| Haydn | Symphonies Nos. 94 ("Surprise"); 102 (B-flat) |
| Liadov | "The Enchanted Lake" |
| Liszt | Mephisto Waltz |
| Mendelssohn | Symphony No. 4 ("Italian") |
| Moussorgsky | "Pictures at an Exhibition"
Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); C major (338) |
| Prokofieff | Classical Symphony; Violin Concerto No. 2 (Heifetz);
"Lieutenant Kijé," Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the Wolf" |
| Ravel | Bolero; "Mother Goose," Suite
"Daphnis and Chloé," Suite No. 2 (new recording) |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | "Gymnopédie" No. 1 |
| Schubert | "Unfinished" Symphony; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra"
"Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Bargemen
(arrangement) |
| Tchaikovsky | Symphonies Nos. 4, 6: Waltz (from String Serenade);
Overture "Romeo and Juliet" |
| Vivaldi | Concerto Grosso in D minor |

Carnegie Hall, New York

SIXTIETH SEASON IN NEW YORK

SIXTY-FIFTH SEASON, 1945-1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

WEDNESDAY EVENING, *November 14*

AND THE

First Matinée

SATURDAY AFTERNOON, *November 17*

with historical and descriptive notes by

JOHN N. BURK

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FIRST EVENING CONCERT

WEDNESDAY, NOVEMBER 14

Programme

PROKOFIEFF....."Classical" Symphony, *Op.* 25

- I. Allegro
- II. Larghetto
- III. Gavotta: non troppo allegro
- IV. Finale: molto vivace

PROKOFIEFF.....Symphony No. 5, *Op.* 100

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

(First performance in New York)

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

- I. Allegretto
- II. Tempo andante, ma rubato
- III. } Vivacissimo; Lento e suave
- IV. } Finale: Allegro moderato

BALDWIN PIANO

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"CLASSICAL" SYMPHONY, *Op. 25*

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the "*Symphonie Classique*" was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

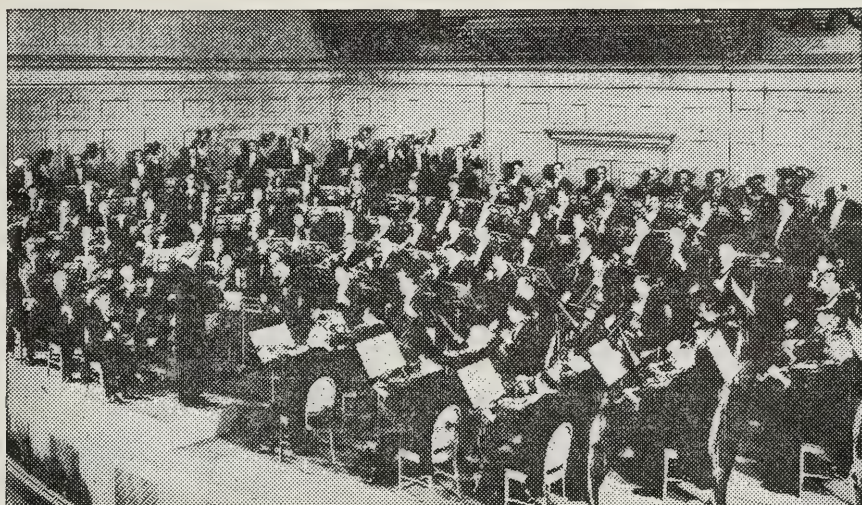
Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony is having its first American performances by the Boston Symphony Orchestra.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916-1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.'"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

The opening movement, *Andante*, is built on two melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is a long coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4/4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage ushers in (and is to usher out) the trio-like middle section, which is in 3/4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. The slow movement, *Adagio*, 3/4 (9/8), opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood,

rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. Although not in any strict sense, the periodic progression with varying instrumental grouping gives the impression of a passacaglia. There is a more animated section and a return to the original matter. The finale opens *Allegro giocoso*, and after a brief tranquil passage for the divided 'cellos and basses, gives its full melody. A second theme is first set forth by the flute. There is considerable development and treatment of increasing brilliance as the symphony progresses to its conclusion.

"When the war broke out," Prokofieff said to Mr. Magidoff in his recent interview, "I felt that everyone must do his share, and I began composing songs, marches for the front. But soon events assumed such gigantic and far-reaching scope as to demand larger canvases. I wrote the Symphonic Suite '1941,' reflecting my first impressions of the war. Then I wrote 'War and Peace.' This opera was conceived before the war, but the war made it compelling for me to complete it. Tolstoy's great novel depicts Russia's war against Napoleon, and then, as now, it was not a war of two armies but of peoples. Following the opera I wrote the 'Ballad of an Unknown Boy' for orchestra, choir, soprano and dramatic tenor, to words of the poet Pavel Antokolsky. Finally I wrote my Fifth Symphony."

Discussing his opera "War and Peace," Prokofieff confessed to having been faced with the problem of compressing that panoramic novel into practicable operatic proportions.

"The greatest problem was the choice of material. The novel had too much one wanted to use. Another difficulty lay in my determination to use Tolstoy's prose rather than verses written on the basis of that prose. Here was where the help of my wife came in. The general dramatic conception of the opera is my own, but she did individual scenes and picked out the text usable for singing. Virtually all the lines of the opera belong to Tolstoy. Whenever the music was written before the text for it had been chosen, my wife searched and found in the novel words for the dialogue we lacked.' "

"The opera consists of eleven scenes," Mr. Magidoff explains, "the first six of which tell the story of Natasha and Andrei Bolkonsky, while the last five depict the war against Napoleon. One exception is the fifth scene, where Prokofieff shows the drama of the bewildered soul of a young girl with a warmth and tenderness remindful of Tchaikovsky. The war scenes seem to me more dramatic and musically rich than the scenes depicting the relationships of the heroes of the opera.

"'War and Peace' has not yet completely won over the Soviet music critics, who have, on the whole, succumbed to the beauty and power of Prokofieff's Fifth Symphony. Many of them quarrel violently with

Prokofieff's lack of respect for many traditions of opera, including his neglect of long arias and what sounds to them an unpermissible misuse of recitative and the use of a blasphemous combination of sensitive lyricism and naturalistic prose.

"Prokofieff seems little concerned by either praise or condemnation and just goes on writing. His plans for 1945 include the rewriting of his Fourth Symphony, the completion of his first violin sonata, started in 1939, and plans for a Sixth Symphony."

Prokofieff's most recent work, "Ode for the End of the War," was scheduled for performance in Moscow on the twenty-eighth anniversary of the Soviet Revolution, November 7. The Ode is scored for eight harps, four grand pianos, three trumpets and three saxophones.

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PROKOFIEV'S STYLE

By NICOLAS NABOKOV

The following is taken from a longer article on Prokofiev published in the Atlantic Monthly (July 1942) as an "Atlantic Portrait": —

THE strange thing about Prokofiev's music is that it almost never changes. This fact was well explained by a Russian critic, Sabaniev, some fifteen years ago: "Impressionism, futurism have been succeeded by atonality, polytonality, and other tendencies, yet Prokofiev remains exactly as we found him at the beginning of his career: unresponsive to movements, his art is as naïve as that of Schubert, Chopin, or even Mozart." Leaving out the question of naïveté in the music of those three composers, I believe Sabaniev has caught something about the nature of Prokofiev's music which is intrinsically true. It is a kind of music which since 1914 and 1915 has undergone very little change. Prokofiev has much music of variable quality and dimensions, but if one were to listen to his early and late pieces and to try to find some development, try to construct some form of chronology into the changes of style and fashion, I feel sure one would be quite at a loss.

Since the publication of his three pieces, *Sarcasmes*, *First Violin Concerto*, and *Visions Fugitives*, little has changed in either the style or the technique of Prokofiev's music.

At the outset Prokofiev himself and his music symbolized a reaction against an aestheticism burdened with philosophy, literature, and mysticism. His task was to bring music back to the world of pure sound. Hence the cutting, direct, square, cheerful style in contrast to the "arpeggio-ridden" music of his contemporaries; hence the preference for simplified harmonic texture, a clear-cut melody, and the major character of the whole structure; hence, also, the sectional, sometimes almost mechanical, form of his music.

Certain particularities of his melodic line and certain harmonic relations used over and over again make his music unmistakably personal. Prokofiev loves, for instance — or at least did love until his recent works — to play a little game of melodic construction which could easily be discovered in any one of his pieces. The game consists of taking a conventional rhythmical figure, tying it up with a conventional melodic pattern so obvious as to border sometimes on triviality, and then afterwards forcing this melodic line into a harmonic frame which seems disconnected, surprisingly arbitrary, and produces the feeling that the melody has been refreshed by having been harmonically mishandled. Another little game in Prokofiev's thematic structure is the abruptness and unexpectedness of his leaps. A melody will start in a very stereotyped manner, and then suddenly will leap to an absolutely unexpected tone over seemingly unconnected intervals. These characteristics contribute a great deal to the joking, sarcastic nature of much of his music. The intentional breaking up of conventional patterns produces a series of audible surprises, and it is this quality of successive shocks which in turn creates the feeling of irony. In a certain sense, a similar game is carried on within his harmonic texture. Chords, generally very simple chords, are related in such an entirely unexpected fashion that the ear has always a new element of harmonic surprise to cope with. Of course, the arbitrariness of these relations is only superficial, for at the back of them there is an organic logic of relations which Prokofiev discovers and establishes in his music.

What is somewhat perplexing is the mechanical form of his music. However, Prokofiev is traditionally Russian in that; for, with a few exceptions, the Russian composers fitted their music into an existing form and did not let the form grow out of the nature of their musical invention. Another puzzling thing about Prokofiev's music is that, despite all the squareness, conciseness of his rhythm, his actual rhythmical inventiveness is not very far-reaching. That is, Prokofiev is not preoccupied, as are many contemporary composers, with rhythm.

mical problems, and in that sense again he is closer to the contemporary music of Russia and Germany than to that of France, England, and the United States. Prokofiev always says that his chief preoccupation lies in the invention of good themes, and by good themes he means those melodies that one would recognize as indubitably his own. Formless and amorphous melodies are what he despises most in music. To realize this emphasis upon melodic invention is most significant for the comprehension of Prokofiev's music.

Personally, I think that the best music Prokofiev ever wrote is not the sarcastic, joking music which is so well known in this country, but rather those infrequent pages composed in a more lyrical mood: for instance, the nostalgic and melodically beautiful last pages of *The Prodigal Son* (the ballet produced in the last year of Diaghilev's reign in Paris in 1929), the second movement of his third piano concerto, his songs on the poems of Akhmatova, even the *Lieutenant Kije* suite, and the somewhat overprovincial yet tender and moving songs from his last opera, *Semyon Kotko*. Another Prokofiev whom I like particularly is the noisy, boisterous, straightforward, and yet very earnest Prokofiev of *The Steel Leap* and the *Third Symphony*. To me it seems strange that only the sarcastic side of his talent has become so well known in this country. This is probably because few composers have the gift of being sarcastic in music without being eclectic. Sarcasm and irony are among the most difficult things to express originally in music. I believe that the success of *Peter and the Wolf* in its magnificent English rendition results mainly from the fact that composers here have not preoccupied themselves with children's literature and children's art as Soviet Russian composers have done so successfully. In itself, the piece is of course banal and trivial, but its charm comes from the fact that the composer knew he was writing very slight music.

Another peculiarity about Prokofiev's music is that its style lacks any consistent polyphonic development. Prokofiev has a particular dislike for the usual imitative counterpoint, and always casts aspersions on certain of his contemporaries for writing imitation fugues and fugatos. He contends that this makes the style necessarily derivative of and like eighteenth century polyphonic music. This sounds somewhat paradoxical for someone who has made free use of the rather mechanical standards of eighteenth century musical form and applied it to the very structure of his themes.

With all its individual characteristics, the music of Prokofiev, particularly in its melismatic nature, is deeply rooted in the Russian past. Sometimes it reflects Moussorgsky, sometimes Tchaikovsky, and thus it does not, like so much modern music, hang in the air, rootless and without an affiliation with the past. This is enhanced by a mas-

terful orchestrational technique, a technique born of the study of such Russian works as the ballets of Tchaikovsky, the operas of Glinka, and the late operas of Rimsky-Korsakov. His orchestration is much more conventional than that of Stravinsky. It is rougher, less polished, and it sometimes lacks the audible and wonderful transparency of Stravinsky's scores. But Prokofiev's music is always full of substance and of imagination. Sometimes, as particularly in the *Kije* suite, the third piano concerto, and the last page of *The Prodigal Son*, the quality of his craftsmanship is of the highest order.



SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale*

exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante*

this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

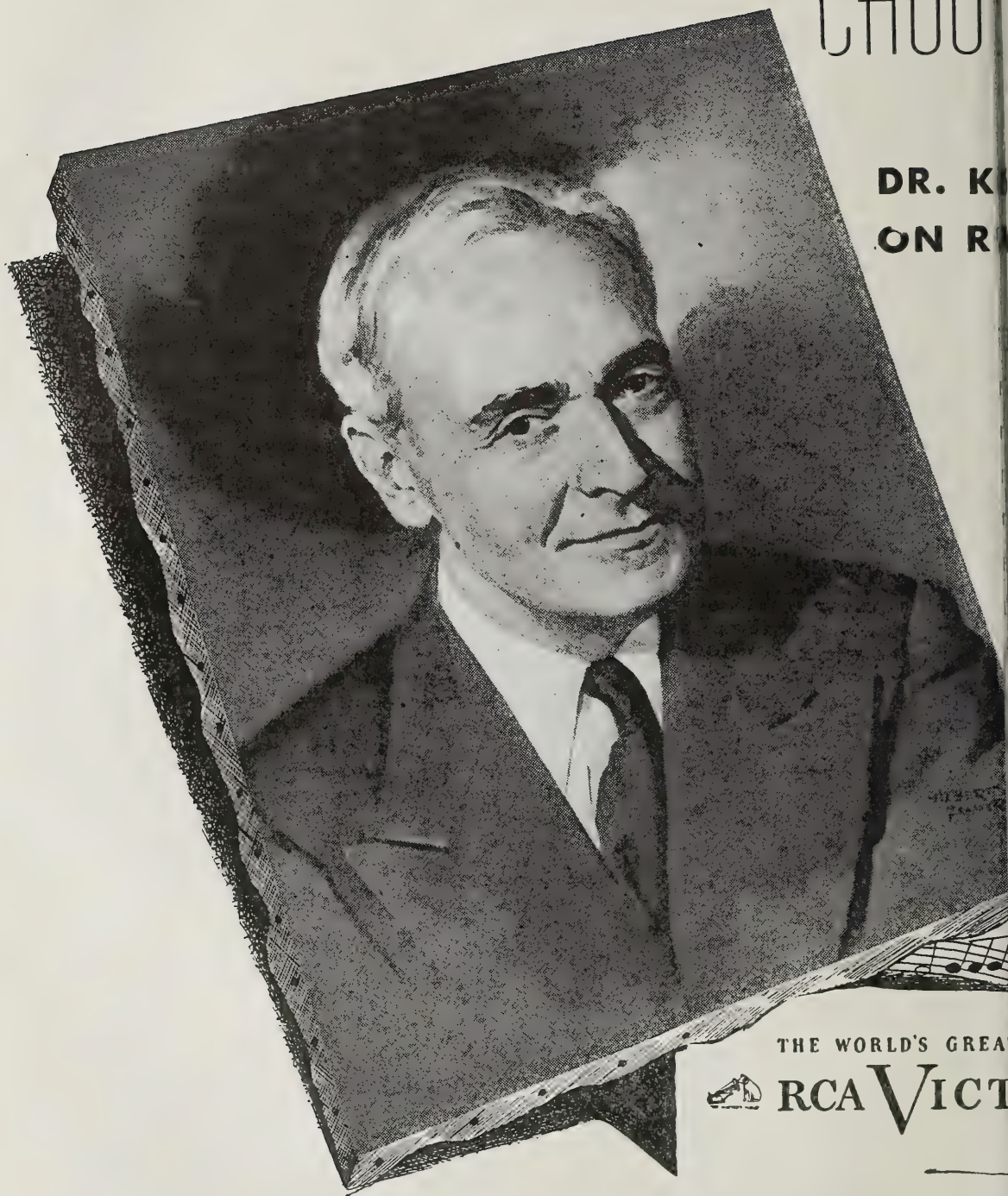
* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Programme

PROKOFIEFF.....Symphony No. 5, *Op.* 100

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

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ENTR'ACTE

AUDIENCES OLD AND NEW

By ERNEST NEWMAN

(*Sunday Times, London*)

TWO correspondents lately have shaken my fortitude with their nostalgic sighs for what they regard as the good old days of long ago. One of them wants to know why the pianists no longer improvise at their concerts, as was the practice in the late eighteenth and early nineteenth century. (As a matter of fact, one well-known pianist of our time used to improvise more than once in the course of a recital — whenever, in fact, his memory failed him. That, however, is another story.) The answer to my correspondent is that the intelligence of the musical listener has outgrown that kind of thing.

There is nothing wonderful about improvisation; any ordinarily good musician can turn it out by the yard. When a great creator like Beethoven improvised at the piano the result was no doubt a sort of creation; but when the ordinary pianist who is not a creator but only a man with a vast amount of other people's music in his head attempts it the result is mere fluent platitude, as we all know, to our cost, when he adds a cadenza of his own to a classical concerto. The musicians in any really musical audience of today would only smile if our star pianists were to start improvising, in the manner of their grandfathers, on a theme handed up to the platform: they would see the stuff critically for the academic rigmarole it would certainly be. I should not like to swear, however, that it would not seem marvellous to the new audiences that have sprung up during the war. But *their* enthusiasm would merely demonstrate the innocence, as yet, of their newly-awakened appreciation of music.

So with the question put to me by another correspondent, who quotes a contemporary account of a hysterical scene after one of the youthful Liszt's performances and asks whether this does not go to show that modern audiences are less sensitive than the older ones. No — they are merely less susceptible to crude physical excitement. It is not at all a sign of artistic supersensitiveness to grow hysterical over a pianist or a fiddler: the people who did that where the handsome young Liszt was concerned were mostly female fools with no real music in them, but only a nervous, and largely sub-sexual, excitability on a par with that of a cat after a strong dose of valerian.

The genuine musical listener of today does not throw a fit of hy-



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sterics when he witnesses a feat of super-virtuosity on the piano or the violin. He enjoys the fireworks, of course, for all fireworks are good fun. But if there is no real music at the back of the *tour de force* he ranks all this mere digital point-scoring no higher than he would a big break at billiards or a brilliant piece of dirt-track riding; while if the work that has served as the occasion for the brilliance happens to be music great in itself he is duly grateful for the overcoming of the difficulties of it, but takes that silently in his stride, his main concern being with the work and its composer.

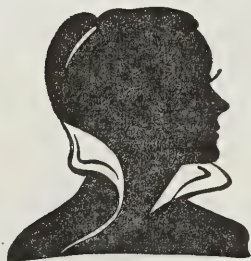
But here again there is rather a gulf fixed between the musician and seasoned concert-goer and the newcomer, to whom everything he hears is wonderful, and who finds it so hard to distinguish between the composer and the performer that he often takes the latter to be the more important of the two. And this brings me to the problem I more particularly had in view when I began this article. Does the average member of the new war-time audience — to whom I wish all good luck — know the difference between a good performance and a bad one? Can he be expected to know, as yet? And if it is bound, in the natural course of events, to be some time before he learns, what is likely to be the effect on our concert life of this temporary unsophistication on his part? For it is he and his fellow-enthusiasts, I imagine,

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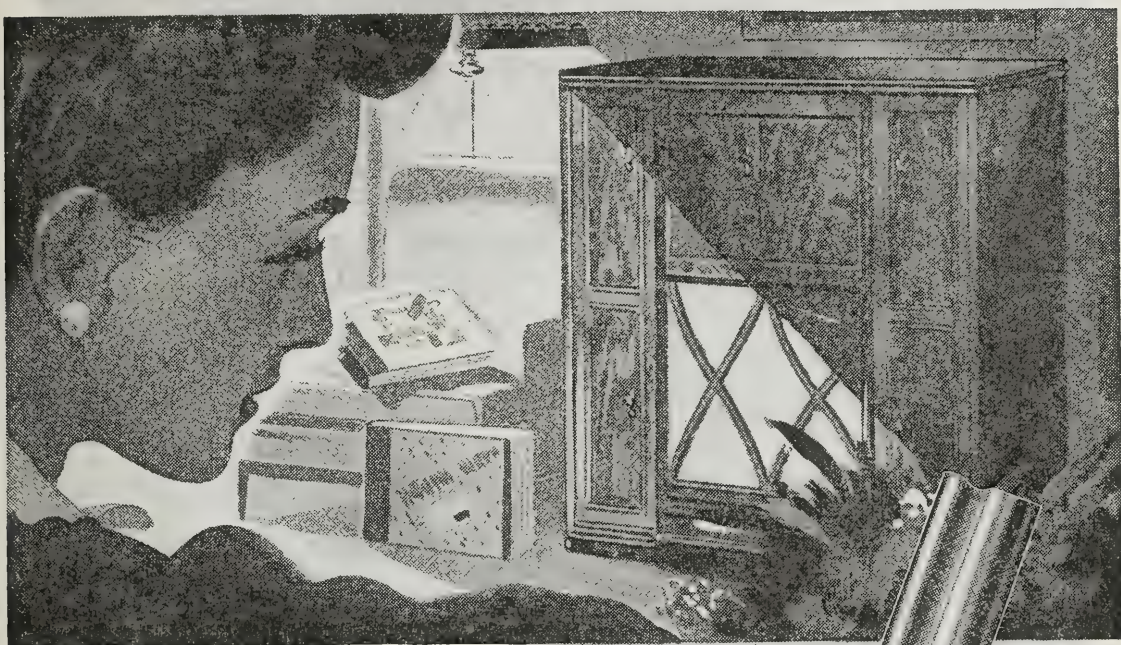
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who are going to constitute the majority of our audiences in the immediate future.

I have long wanted to do something to try to help the obviously increasing number of people who, heaven be praised, are now beginning to realise what pleasure great music can give them. My general advice to them is this. Rid yourselves, once for all, of the notion that there is a sort of ordnance highway to musical appreciation to find which, and then be sure of your journey's end in the Elysian Fields, you have only to ask your direction from a musical traffic policeman. No amount, for instance, of charting of "sonata form" — which, by the way, is largely an abstraction, a myth created by the nineteenth century pedagogues — will *of itself* enable you in the least to sense the difference between a good first movement and a poor one: indeed, the writers of the text books, however much they may agree with each other in theory, are generally at hopeless variance with each other when it comes to practice, to the assessment of the relative value of this work and that. And if their laboratory recipes do not make *them* models of perfect artistic health, how can the contents of their bottles be reasonably expected to bestow perfect health on others? You can see for yourself that a symphonic first movement by Mr. Hanky or Dr. Panky may reproduce the "form," the procedure, of the great first movement of the Eroica down to the minutest detail, and yet not be worth, as music, the paper it is written on. The vitality of the great work, the quality that makes it Beethoven's, not Dr. Panky's, must therefore reside elsewhere than in its "form" its "technique," and all that sort of thing.

What you have to do is to discover that life for yourself and make it yours; and the only way to do it is by listening to great works until the composer's thought has become part of your own inmost being, just as you will learn, for your own non-practical purposes, more about sculpture by spending a few weeks with the Elgin marbles than by reading descriptions of the tools with which the sculptor works and the professional manner of handling these. So again with the problem of discrimination between good performances and bad. There are no ready-made formulae, to be bought over the counter, for supplying you with that discrimination. You must acquire and develop the capacity for it. It must grow from the inside, by way of the constant frequenting of the society of masterpieces; in the same way that you will acquire a better sense of what logical thinking is by reading the masterpieces in that genre than by first of all reading a book about formal logic, and learning by heart the school-names given by the grammarians to the mental processes involved in arguing from premises to a conclusion.

In music, as in everything else, practice must precede theory. Re-

flection, analysis and all that sort of thing must come later. First of all, you must have something within yourself to reflect about, something to analyse: the prime essential is that you shall have a considerable fund of intense artistic experience of your own upon which reflection and analysis can work. Begin, therefore, with ardent and incessant listening, preferably by way of the gramophone record, for there you can repeat a rich experience until you have got to the very heart of it, or hammer at what at first may seem to you an inhospitable door until the magician on the other side has opened his enchanted palace to you. Leave the book work until later.



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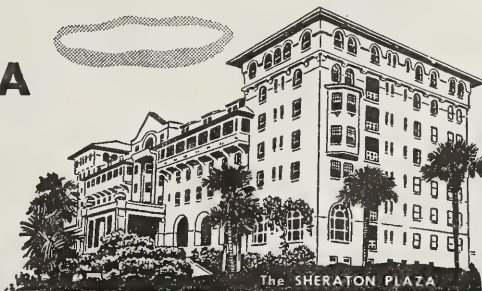
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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

(For Notes See Page 6)

SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambour militaire, tam-tam, xylophone, bells, celesta, piano, two harps and strings.

The Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear

traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler*, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

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LIST OF WORKS BY SHOSTAKOVITCH

(Compiled by NICOLAS SLONIMSKY for his article in the *Musical Quarterly*,
Oct.-Dec., 1942)

Works marked with asterisks have been repudiated by the composer as unrepresentative of his present ideals in music.

Opus.

1. Scherzo in F-sharp minor for orchestra (1919). *MS.
2. Eight Preludes for piano (1919-20). *MS.
3. Theme with Variations for orchestra (1920-2). *MS.
4. (1) *The Grasshopper and the Ant*; (2) *The Jackass and the Nightingale*, for voice and orchestra, text by Krylov (1922). *MS.
5. *Three Fantastic Dances* for piano (1922). Published by the Music Section of the State Publishing House, 1926.
6. Suite for Two Pianos (1922). *MS.
7. Scherzo in E-flat major for orchestra (1923). *MS.
8. Trio for piano, violin, and cello (1923). *MS.
9. (1) Fantasy; (2) Prelude; (3) Scherzo for cello and piano (1923-4). *MS.
10. Symphony No. 1 in F minor (1924-5). Published by the Music Section of the State Publishing House, 1926. First performance, Leningrad, May 12, 1926.
11. Two pieces for string octet (1925); (1) Prelude; (2) Scherzo. Published by the Music Section of the State Publishing House, 1927.
12. Sonata for piano (1926). Published by the Music Section of the State Publishing House, 1927.
13. *Aphorisms* (ten pieces for piano). Published by Triton, Leningrad, 1928.
14. Symphony No. 2, Dedication to October (1927). Published by the Music Section of the State Publishing House, 1927. First performance, Leningrad, November 6, 1927.
15. *The Nose*, opera in three acts after Gogol (1927-8). Lithographed. First performance, Leningrad, January 13, 1930.
16. *Tahiti-Trot* (orchestral transcription, 1928). MS. lost.
17. Two Pieces by Scarlatti for a wood-wind ensemble (orchestral transcription, 1928). MS. lost.
18. Music for the film *The New Babylon* (1928-9). MS.
19. Incidental music to Mayakovsky's comedy *The Bedbug* (1929). MS.
20. Symphony No. 3, May First. Published by the Music Section of the State Publishing House, 1932. First performance, Leningrad, November 6, 1930.
21. Six Songs to words by Japanese poets, for voice and orchestra. (1) *Love*; (2) *Before the Suicide*; (3) *Immodest Glance*; (4) *For the First and Last Time*; (5) *Love*; (6) *Death*. *MS.
22. *The Golden Age*, ballet in three acts (1929-30). A suite from this ballet was published by the Music Section of the State Publishing House in 1934. First performance, Leningrad, October 27, 1930.
23. Two pieces for orchestra (1929): (1) Entr'acte; (2) Finale. *MS.
24. Music to Bezimensky's comedy *The Shot* (1929). MS.
25. Music to the drama by Gorbenko and Lvov *The Virgin Soil* (1930). MS.
26. Music to the film *Alone* (1930). MS.
27. *Bolt*, ballet in three acts (1930-1). First performance, Leningrad, April 8, 1931. MS.
28. Music to Piotrovsky's play *Rule Britannia* (1931). MS.
29. *Lady Macbeth of the District of Mzensk*, opera in four acts (1930-2). Piano score published by the Music Section of the State Publishing House, 1935. First performance, Leningrad, January 22, 1934.
30. Music to the film *Golden Mountains*. A suite from this music published by the Music Section of the State Publishing House, 1935.
31. Music to the play *Conditionally Killed*, by Voevodin and Riss (1931). MS.
32. Music to *Hamlet* (1931-2). MS.
33. Music to the film *Passer-by* (1932). MS.
34. Twenty-four Preludes for piano (1932-3). Published by the Music Section of the State Publishing House, 1933.

35. Concerto for piano and orchestra (1933). Published by the Music Section of the State Publishing House, 1934. First performance, with composer at the piano, Leningrad, October 15, 1933.
 36. Music to the film *Tale of a Priest and his Dumb Hired-Man* (1934). MS.
 37. Music to *The Human Comedy*, after Balzac (1943-4). MS.
 38. Suite for jazz orchestra (1934): (1) Waltz; (2) Polka; (3) Blues. First performance, Leningrad, November 28, 1938. MS.
 39. Ballet, *The Sparkling Brook*, in three acts (1934). First performance, Leningrad, June 4, 1935. MS.
 40. Sonata for 'cello and piano (1934). Published by Triton, Leningrad, 1935.
 41. Music to the film *Girl Companions* (1934). MS.
 42. Five Fragments for orchestra (1935). *MS.
 43. Symphony No. 4 (1935-6). Put in rehearsal by the Leningrad Philharmonic in December 1936, but withdrawn by the composer. *MS.
 44. Music to Afinogenov's play *Salute to Spain* (1936). MS.
 45. Music to the film *Maxim's Return* (1936-7). MS.
 46. Four Songs to Pushkin's texts (1936). MS.
 47. Symphony No. 5 (1937). Published by the Music Section of the State Publishing House, 1939. First performance, Leningrad, November 21, 1937.
 48. Music to the film *The Days of Volotchaevo* (1936-7). MS.
 49. String Quartet (1938). Published by the Leningrad Music Section of the State Publishing House, 1940. First performance, Leningrad, October 10, 1938.
 50. Music to the film *Vyborg District* (1938). MS.
 51. Music to the film *Friends* (1938). MS.
 52. Music to the film *A Great Citizen*, first series (1938). MS.
 53. Music to the film *The Man with a Gun* (1938). MS.
 54. Symphony No. 6 (1939). Published by the Music Section of the State Publishing House, 1941. First performance, Moscow, December 3, 1939.
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55. Music to the film *A Great Citizen*, second series (1939). MS.
 56. Music to the film *Silly Little Mouse* (1939). MS.
 57. Quintet for piano and string quartet (1940). Published by the Union of Soviet Composers, 1941. First performance, Moscow, November 23, 1940.
 58. Orchestration of Mussorgsky's opera *Boris Godunov* (1940). MS.
 59. Three Pieces for Unaccompanied Violin (1940).
 60. Symphony No. 7 (1941-2).
 First performance Kuibishev, March 1, 1942.
 First American performance, NBC Orchestra, Arturo Toscanini
 conducting, July 19, 1942.
 61. "Our Own Leningrad," Suite for Chorus and Orchestra (1942).
 62. Six Songs to Words of Shakespeare, Burns and Raleigh.
 63. "The Gamblers," Opera after Gogol (1943).
 64. Second Piano Sonata.
 65. Eighth Symphony (1943).
 First performance Moscow, November 4, 1943.
 First American performance, New York Philharmonic-Symphony Society,
 Artur Rodzinski conducting, April 2, 1944.
- Recent works with no specified opus numbers are a Piano Trio, Second String Quartet, Second Suite for Jazz Orchestra (1938), Ode to the People's Commissar (1941), Four Songs to Texts of Pushkin (1943).
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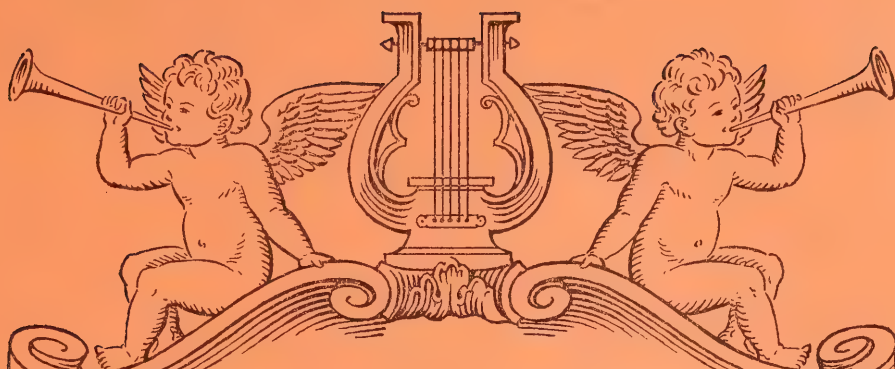
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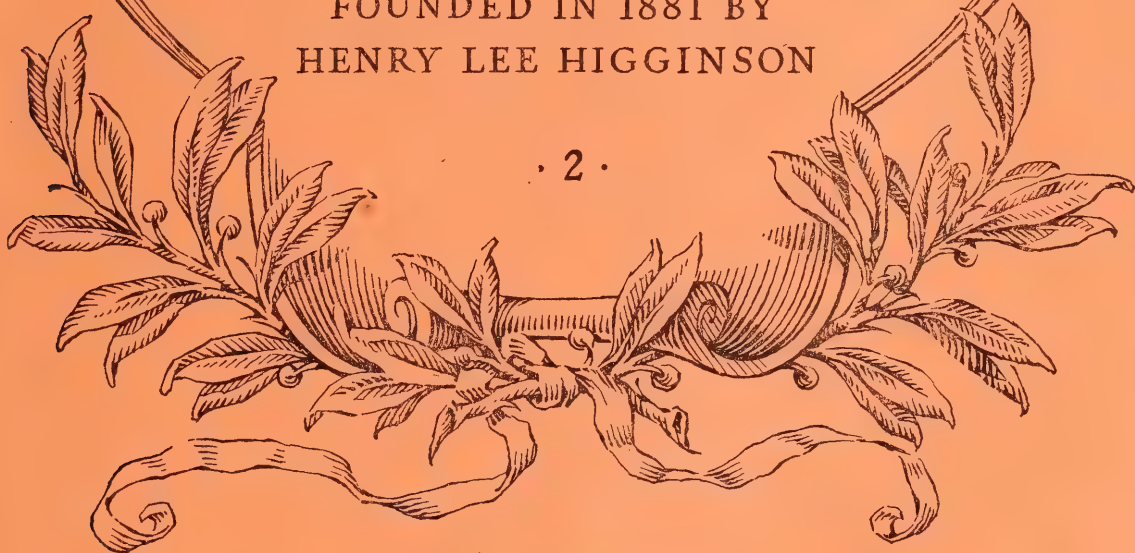
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with historical and descriptive notes by

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BACH.....Overture (Suite) No. 3 in D major, for Orchestra

- I. Overture
- II. Air
- III. Gavotte I; Gavotte II
- IV. Bourrée
- V. Gigue

DUKELSKY.....Violoncello Concerto

- I. Maestoso
- II. Aria: Adagietto
- III. Allegro brioso

(First performance in New York)

I N T E R M I S S I O N

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

As originally scored, this "Overture" called for two oboes, three trumpets, timpani, first and second violins, violas, and basso continuo. The edition generally (and here) used was prepared by Ferdinand David for the Gewandhaus concerts at Leipzig, where it was revived from forgotten Bach manuscripts and performed under Mendelssohn's direction February 15, 1838. David introduced two clarinets in the Gigue to take high passages originally given to the first and second trumpets.

BACH's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg



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Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The "*ouverture*" of the third suite, which is its main substance, consists of a *grave*, a *vivace* on a fugued figure, and a return of the *grave* section, slightly shorter and differently treated. The air, *lento* (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning *da capo*. The *Bourrée* (*allegro*) is brief, the final *Gigue* more extended but nevertheless a fleeting *allegro vivace*.

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VIOLONCELLO CONCERTO (IN C)

By VLADIMIR DUKELSKY

Born in Pskov, Russia, October 10, 1903

This concerto, completed in Lenox, Massachusetts, in the summer of 1942, is having its first performances.

The orchestration requires two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, two trombones and tuba, timpani, bass drum, cymbals, military drum, tambourine, triangle, tam-tam, xylophone, glockenspiel, harp and strings.

VLADIMIR DUKELSKY composed this concerto for Gregor Piatigorsky. He completed it immediately before entering the service in the United States Coast Guard.

The first movement, "Maestoso," has a distinct affinity with the sonata form. The first and second subjects are set forth in the traditional manner, but instead of the customary development there is a contrasting middle section introducing yet another theme (*giocosso*). Following this there is a cadenza for 'cello and harp in which the second and third subjects are extensively used. The first subject then returns tutti (*svelto*), this time in E-flat. At the reappearance of the second subject, it is given an entirely new harmonic treatment. The extended coda consists of a further reworking of material already used (*allegro giusto*).

The second movement is an aria in A-flat major, the extended melody of which is first given by a trumpet and an English horn in unison, with the accompaniment of strings. It is then taken up and considerably broadened by the 'cello. The middle section uses a new theme with a pulsating, rhythmical figure underneath. This is temporarily halted by a recitative-like exclamation by the 'cello. The second theme is then fully worked out and after an extensive development the initial subject reappears shortly, bringing the movement to a subdued conclusion.

The finale, perhaps in anticipation of the basic training to come, is distinctly march-like (*allegro brioso*), and were it not for the lyrical second subject, could be subtitled "Marche Militaire." The second subject is a free treatment of an old Russian folk song originally discovered and harmonized by Rubetz. Formally speaking, the finale is a free rondo. Immediately preceding the short coda (*prestissimo*) there is a broad proclamation-like episode for the 'cello, also Russian in feeling. The coda returns to the march-like theme of the beginning.

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GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he played with the Boston Symphony Orchestra Schumann's Violoncello Concerto. On April 1, 1932, he played at the Haydn Memorial Concert of this orchestra, that composer's Violoncello Concerto in D major. On March 24, 1933, he played in Gaspar Cassadó's transcription of Mozart's Horn Concerto, and in the same concert took the solo part in Strauss' "Don Quixote." On February 22, 1935, he again appeared in Strauss' score, and also in the first performance of Berezowsky's Concerto Lirico for Violoncello and Orchestra. On December 24, 1936, he played the concerto of Dvořák. On January 27, 1939, he played in the First Concerto of Saint-Saëns, and in Bloch's "Schelomo." On March 8, 1940, he played in "Don Quixote," and in Prokofieff's Violoncello Concerto. On February 7, 1941 he played in the first performance of Hindemith's Violoncello Concerto. He appeared in Haydn's Concerto on December 18, 1942. His most recent appearance was on December 24, 1943, in Schumann's Concerto

ENTR'ACTE

MUSIC AND LIFE

By ERNEST NEWMAN
(*Sunday Times*, London)

THE fallacy that art takes its cue from life, and that as the latter is the former will consequentially be, was disposed of long ago by Oscar Wilde in "The Decay of Lying" and "The Critic as Artist," which will repay careful study today. The reader of them must not jib at Wilde's charming paradoxes, in some of which, however, there is a good deal of truth. Apart from these, he talks more fundamental sense about art and literature than many of the more formal aestheticians who have succeeded him. He sometimes anticipates Croce, though he does not employ that fine thinker's nomenclature.

The thesis of Wilde with which I am more directly concerned here is that genuine art develops not by way of the pressure of the outer world upon the artists, but according to inner impulses of its own. Though he did not know it, this is peculiarly true of music, which has taken the curve of evolution it has done not because the external world was of this, that, or the other kind at any given moment, but simply because that curve was determined for it by its own innate

forces. Composers first of all discover and exploit a certain way of doing things with sounds. The vocabulary and the devices thus obtained become tacitly accepted and employed everywhere until, through sheer repletion, men's minds instinctively turn away from them. What Ambrose has rightly called the Spirit of Music, which, as he says, "knows what it wants," in its desire to find an outlet for certain internal energies that have been long suppressed and are now feeling about them for an outlet, presses so hard upon the accepted language and structure of the art that it disrupts them at one or two points. There follows a period of eager experiment though small permanent achievement, until at last a new equilibrium is established, a mode of thought and a way of procedure which everyone takes for granted; and within the charmed circle of that new equilibrium the great man works as freely and potently as his predecessors had done in other genres and under other conditions that seemed at the moment to be established for all time. This sequence of equilibrium-disequilibrium-new-equilibrium repeats itself *ad infinitum*; and it is the misfortune of us today that we live in one of the middle periods. Nothing, at the moment, is settled, nothing tacitly taken for granted; each composer has not only to make his own bricks but find his own straw, and pretty poor straw it often is.

From this recurrent process, this endless cycle of change, there is no escape for music. Now it is quite true that in some of its sectors the line of evolution runs side by side with external phenomena of a superficially similar kind, so that the art of the period and the life of the period show many characteristics in common. But the two phenomena are merely parallel, not inter-causative; it is simply that like forces have produced similar results upon different material. Music, on the broad secular view, goes its own appointed way independently of the external world around it: the music of today would be precisely what it is were we living under political, social and cultural conditions entirely different from those we know only too well. These conditions may change fundamentally overnight; but music will still have to run its fore-appointed inner course before it reaches its next great epoch of equilibrium.



ENTR'ACTE

MUZIKO KAJ ESPERANTO

Per Kritikisko ERNEST NEWMAN

(*Sunday Times*, London)

NOTHING on earth will induce me to repeat here that flippant little dialogue between a father and his little boy: "What is Esperanto, Daddy?" "The universal language, Sonny." "Who talks it, Daddy?" "No one, Sonny." For evidently Esperanto is going so strong that even music has now come within its orbit. An eminent pianist, Mr. Frank Merrick, *Fratulo kaj Profesoro de la Rega Kolegio de Muziko en Londono*, has been good enough to send me a 35-page booklet in Esperanto — ("*Muzika Terminaro*") compiled by himself and Mr. Montagu C. Butler, *Licenciato de la Rega Akademio de Muziko en Londono*, after konstanta konsulto with a number of other authorities — which contains the Esperanto equivalents of pretty well every word and procedure in use among musicians.

It hurt me, however, to find that the booklet did not mention music critics, and I jumped rather hastily to the conclusion that Esperantists were not aware of the existence of such creatures. Mr. Merrick, however, in response to my wail of anguish, kindly informed me that if Esperantists should ever have occasion to refer to such a person they would call him a *muzika kritikisko*. These sounds are music in my ears.

I have put in a bit of work at the grammar as set forth in a lucid little "Key to Esperanto" which Mr. Merrick also sends me, and I find that the new language can be fairly easily mastered by anyone, especially if he already has a knowledge of Greek, Latin, French, German, Italian, Spanish and English. That a universal language for musical purposes is a basic need of humanity is proved by the fact that something of the sort sprang spontaneously into being long ago: the international use of such words as *tempo*, *forte*, *piano*, *crescendo*, *timbre*, *reprise* and so on is an attempt to agree upon a single word for a constantly recurring thing that will be intelligible to musicians of all countries. Certainly an Englishman, a Bulgarian, a Tibetan and a Laplander could discuss music quite comfortably with the aid of the "*Muzika Terminaro*" of Mr. Merrick and Mr. Butler. "*Sonata formo*," for instance, is shown to consist of (a) an *Anonca Sekcio* with a *Unua (Cefa) Subjekto* and a *Dua (Flanka) Subjekto*, (b) an *Ellabora Sekcio* (ofte kun nova materialo), and (c) a *Resuma*

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Sekcio; while a Simfonio is tersely but lucidly defined as a verko sonata por orkestro.

The difficulties would begin, I imagine, when the above-mentioned Esperantists who had got that far wanted to extend their knowledge of sonata formo by studying Hugo Riemann, Schenker, Hadow, d'Indy and a few others, in which case they would have to learn German, English, French and one or two other ancient European languages.

I imagine that Esperanto would prove very useful in the teaching of music to a class of students drawn from all nations, and, again, when a foreigner, ignorant of our local speech, was conducting an English orchestra — presupposing that our orchestral players had taken the trouble to learn the universal tongue. But in that case they would lose all the good clean fun they get at present out of hearing these foreigners striving to communicate their wishes in English. Some years ago a foreign opera conductor got very angry with the Covent Garden orchestra for chattering so much at rehearsal. He wanted to tell them plainly that while he didn't mind a reasonable amount of this sort of thing there were limits to what he was prepared to put up with. I gather, after a brief study of the "Key to Esperanto," that if he and the players had all been Esperantists he would have admonished them in this fashion: "Ne parolu! Mi pov toleri gi tiam kaj nun sed ciam mia Di neniam." (Esperanto stylists who read this may shudder at my ignorance of the finer points of the language; but I am only a learner as yet.)

What the conductor actually said was something that will always be inscribed in letters of gold on tablets of ivory in the annals of Covent Garden: "Don't spoke! I can stand it then and now, but always my God never!" I greatly prefer it in this form, and so, I am sure, would the orchestral players: little things of that kind mean a great deal in their drab lives.



SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1885, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, could claim for Brahms' last symphony nothing more than that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms' mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale*, a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante*

moderato with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wise men of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886; announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna*.* In assuming that the listener would find the

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, in his "Analytic Symphony Series": "The *Finale* is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the "Jupiter" Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

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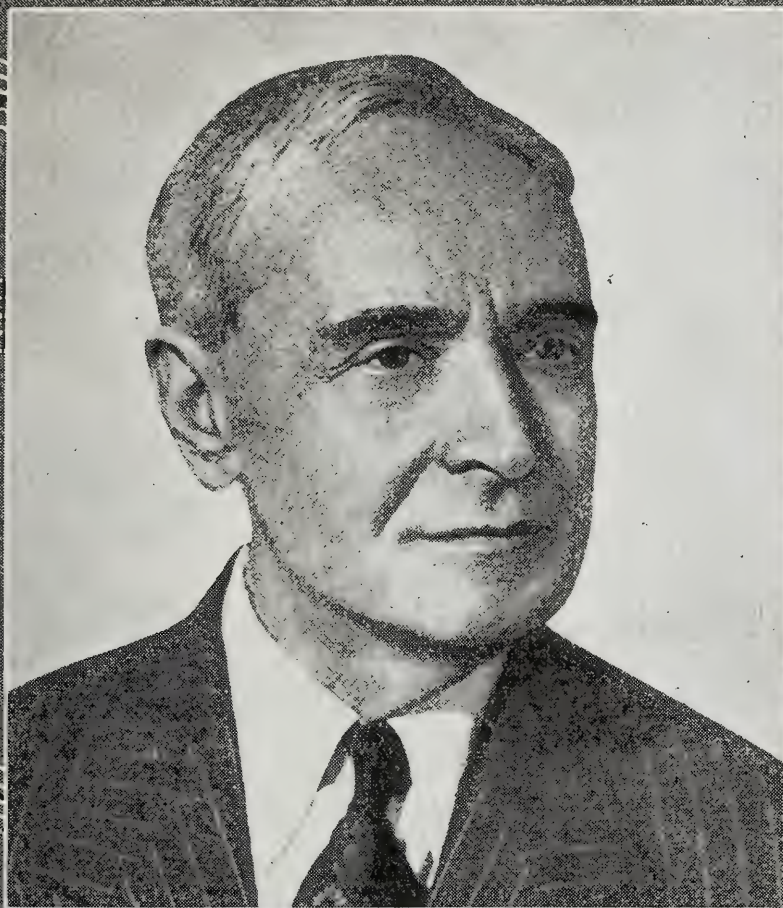
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MOUSSORGSKY.....Prelude to "Khovánstchina"

PROKOFIEFF....."Romeo and Juliet," Ballet, Second Suite, *Op. 64* ter
Montagues and Capulets
Juliet, the Maiden
Dance
Romeo by Juliet's Grave

STRAVINSKY.....Capriccio for Orchestra with Piano Solo
I. Presto
II. Andante rapsodico
III. Allegro capriccioso, *ma tempo giusto*
(Played without pause)

INTERMISSION

SIBELIUS.....Symphony No. 5 in E-flat major, *Op. 82*
I. Tempo molto moderato
II. Allegro moderato, *ma poco a poco stretto*
III. Andante mosso, quasi allegretto
IV. Allegro molto

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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera "*Khovanstchina*" between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

KHOVANSTCHINA is a formidable name, especially when written as '*Chowánschtschina*,' in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word '*Khovanstchina*!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

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SECOND SUITE FROM THE BALLET "ROMEO AND JULIET,"

Op. 64 *ter*

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow, and there first performed. Prokofieff compiled two suites from this music, the first of which was performed in Moscow on November 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofieff conducted. The composer stated last year that he was preparing a third suite, in six movements.

The second suite had its first performance in Soviet Russia in the spring of 1937. It was subsequently played in Paris, Prague and London. The composer conducted at the concerts of the Boston Symphony Orchestra, March 25, 1938. It was conducted by Dr. Koussevitzky October 10-11, 1941.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contra-bassoon, four horns, two trumpets and cornet, three trombones and tuba, timpani, bass drum, military drum, triangle, bells, tambourine, cymbals, maracas, harp, piano, celesta and strings.

WHEN the ballet "Romeo and Juliet" had its trial performance in Moscow, V. V. Konin reported the event in a dispatch published in the *Musical Courier*, November 16, 1935:

"The preview of the work left the critics in dismay at the awkward incongruity between the realistic idiom of the musical language, a language which successfully characterizes the individualism of the Shakespearian images, and the blind submission to the worst traditions of the old form, as revealed in the libretto. The social atmosphere of the period and the natural evolution of its tragic elements have been robbed of their logical culmination and brought to the ridiculously dissonant 'happy end' of the conventional ballet. This inconsistency in the development of the libretto has had an unfortunate effect, not only upon the general structure, but even upon the otherwise excellent musical score."

The first two suites which the composer compiled from his original score consist of seven numbers each.* Of these Nos. 1, 2, 4, and 7 will be here played. The movements of the second suite were thus described by M. D. Calvocoressi in the programme of the British Broadcasting Corporation of London:

I. Montagues and Capulets (*Allegro pesante*). A somewhat ironical, picturesque portrayal of the haughty, arrogant old nobleman defiantly

* The movements of the first suite are as follows: (1) Dance of the people. A tarantelle performed in the public square of Verona. (2) Scene. Music describing the adherents of the houses of Montague and Capulet just before the outbreak of hostilities. (3) Madrigal. The first meeting of Romeo and Juliet. (4) Minuet. Heard at the Capulets' ball. (5) Masques. The entrance of Romeo, disguised, in the ball scene. (6) Romeo and Juliet. Balcony scene. (7) The death of Tybalt. Music accompanying the duel.

strutting about in armor [?], with a contrasting Trio, Juliet dancing with Paris.

II. Juliet, the maiden (*Vivace*). The naïve, carefree young girl is admirably evoked in the main theme. The development suggests the gradual awakening of deep feelings within her.

III. Friar Laurence (*Andante espressivo*). The Friar is represented by two themes, one given out by the bassoons, tuba and harps, the other by 'cellos, divided in three parts.

IV. Dance (*Vivo*).

V. The parting of Romeo and Juliet (*Lento. Poco più animato*). This is built on the Romeo theme ["rather on the theme of Romeo's love; S. P."] and is one of the most extensively developed movements of the suite.

VI. Dance of the West Indian slave girls (*Andante con eleganza*). ["Paris presents pearls to Juliet; slave girls dance with pearls; S. P."]

VII. Romeo at Juliet's grave (*Adagio funebre*). In the ballet, Juliet is not really dead, and the grave is a deception. Romeo, unaware of the fact, is prostrate with grief.

(Movements III, V, VI, are here omitted.)



Serge Prokofieff, like his fellow Soviet composers, has been industrious during the war period. When the Germans first invaded Russia in June, 1941, he set aside the Ballet "Cinderella," which he was preparing for the Kirov Opera House in Leningrad, and composed two songs and a march for use at the front. It was then that he began to develop his idea for an opera on Tolstoy's "War and Peace," which, treating Napoleon's invasion of Russia in 1812, had suddenly become timely. The expected presentation of "War and Peace" in Russia for some unexplained reason did not take place. He composed his Symphonic Suite "1941" in the Caucasus when he was evacuated from Moscow.* Since then he has composed music for various uses. He wrote music for Sergei Eisenstein's film "Ivan the Terrible" and for another film on Kotovsky, a hero of 1918. "The Ballad of the Unknown Boy" is a patriotic cantata for orchestra, chorus, soprano and dramatic tenor to a text by Pavel Antokolsky. He completed his Seventh Sonata for Piano (which was performed in this country last season) and is said to be at work on his Eighth. He also wrote a Sonata for Flute and Piano with an alternate version for violin and piano. He made an orchestral suite from his Opera "Semyon Kotko." He completed the Ballet "Cinderella" in 1943 and

* The information about Prokofieff's creative activities during the war is derived from his own article, "The War Years," in the *Musical Quarterly*, October, 1944, and a report from Moscow by Robert Magidoff to the *New York Times*, March 28, 1945.

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[Sixty-fifth Season, 1945-1946]

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prepared songs for an operatic version of this score. His "March for Victory," written for brass band, had its first American performance when Serge Koussevitzky conducted it at Madison Square Garden, New York, on May 31 as part of a "Salute to the GI's of the United Nations," sponsored by the National Council of American-Soviet Friendship. This march bears the opus number 99. Opus 100 is the Fifth Symphony, which was composed in the summer of 1944. The manuscript score of this symphony has recently been received by Dr. Koussevitzky, who plans to give the music its first American performance shortly. One of Prokofieff's latest works is "A Summer's Day," a revision for small orchestra of seven children's songs.

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CAPRICCIO FOR PIANO AND ORCHESTRA

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky began to compose his *Capriccio* at Christmas of 1928 and completed it by the end of September 1929. The first performance was at a concert of the *Orchestre Symphonique de Paris*, Ansermet conducting, and the composer playing the piano solo. The first performance in America was at a concert of the Boston Symphony Orchestra, December 19, 1930, Jesús María Sanromá taking the piano part. The same Orchestra and soloist introduced the work to New York, February 7, 1931.

The orchestration is as follows: wood winds in threes, four horns, two trumpets, three trombones and tuba, timpani, and strings.

STRAVINSKY, appearing as piano soloist in various European cities, decided that it would be advisable to have another work of his own than the Piano Concerto, which he had performed innumerable times. "That is why I wrote another concerto," he tells us in his autobiography, "which I called '*Capriccio*,' that name seeming to indicate best the character of the music. I had in mind the definition of a capriccio given by Praetorius, the celebrated musical authority of the seventeenth century.* He regarded it as a synonym of the fantasia, which was a free form made up of *fugato* instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

"There is little wonder that, while working at my *Capriccio*, I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime!"

The composer uses the solo string quartet, but merely as a part of the accompanying orchestra. "The name *Capriccio*," writes the programme annotator for the B. B. C. Concerts in London, "of course allows a composer a good deal of freedom, but this work has, none the less, a formality of its own, consistently designed. Each movement has its own motive, and they are bound together in a certain unity. The characteristic theme of the *Capriccio* is the arpeggio of G minor, played marcato but not forte, by the pianoforte with a rhythmic support from timpani, near the beginning of the first movement. It decides the character of the first movement, and gives birth to a number of the succeeding themes, built up somewhat on the plan of an overture. It is preceded by an Introduction interchanging between *Presto* and *Doppio movimento* (used here to mean twice as slow, not twice as fast), and the Introduction is brought in again to form the close of the movement. The *Presto* depends largely for its effect on

* Not the "eighteenth century," as erroneously quoted in the English translation.

trills, with rushing scales in the orchestral strings, and the *Doppio movimento* has a theme for the string quartet. The main body of the movement never slackens speed, from the arpeggio figure with which the soloist begins until the introduction returns at the end. Concise in itself, it makes use for the most part of short themes, several of them clearly akin to that arpeggio motive.

"*Rapsodico* gives the clue to the second movement, and in it, the idea of a *capriccio* is most clearly realized. It begins with a dialogue between the soloist and the wood winds, and the texture is slighter than in the first movement: except for one or two short passages, the string quartet has no separate existence apart from the strings as a whole. The pianoforte closes the movement with a cadenza, lightly accompanied in its last three bars. The capricious character of the piece is clearly foreshadowed by the soloist's opening.

"The movement leads straight into the last, *a moto perpetuo*, based largely on an insistent arpeggio of G major, and the two chief subjects built up above it have something of the character of the subject and counter-subject of a fugue. And their reappearances, interchanged between soloist and orchestra, may remind the listener of rondo form."

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JESÚS MARÍA SANROMÁ was born in 1903, in Puerto Rico, of Catalan parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize. His teachers have been Mme. Antoinette Szumowska in Boston, Alfred Cortot in Paris, and Artur Schnabel in Berlin. In 1924 he made his recital début in Boston, and in 1926 his orchestral début with Serge Koussevitzky and the Boston Symphony Orchestra. Subsequently he gave recitals in London, Paris, Berlin, Vienna, Madrid, Barcelona, and many American cities. He has appeared with several orchestras, and has played at the First Pan-American Chamber Music Festival in Mexico City, Library of Congress Festival in Washington, Pittsfield Festival, Worcester Festival, and Berkshire Festival. He has given the world premières of Hill's Concertino, Dukelsky's "*Dédicaces*," Piston's Concertino; the first performances in America of Honegger's Concertino, Stravinsky's "*Capriccio*," Ravel's Concerto (all with Koussevitzky and the Boston Symphony Orchestra), and of Hindemith's Third Piano Sonata. He resigned from his duties as pianist of the Boston Symphony Orchestra to devote himself to concert tours. He has recently returned from an extensive tour of South America.

SYMPHONY, E-FLAT MAJOR, NO. 5, *Op. 82*

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the "*Scènes Historiques*" in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet (which was the composer's best chance at that moment for immediate gain and fame). "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas a motif* that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of

needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer, who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh

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Bach, C. P. E.	Concerto for Orchestra in D major
Beethoven	Symphonies Nos. 2 and 8; Missa Solemnis
Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz)
Copland	"El Salón México"
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite Elegy (Bedetti)
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto (Concerto No. 12)
Harris	Symphony No. 3
Haydn	Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4 ("Italian")
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); C major (338)
Prokofieff	Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"
Ravel	Bolero; "Mother Goose," Suite "Daphnis and Chloé," Suite No. 2 (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Satie	"Gymnopédie" No. 1
Schubert	"Unfinished" Symphony; "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Boatmen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 6; Waltz (from String Serenade); Overture "Romeo and Juliet"
Vivaldi	Concerto Grosso in D minor

Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works — partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphant." And after characterizing the two new symphonies, he adds — "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic — let us call it God — that governs a work of art is the forcing power."



To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness created a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the

French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a greater intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement. Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written. "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

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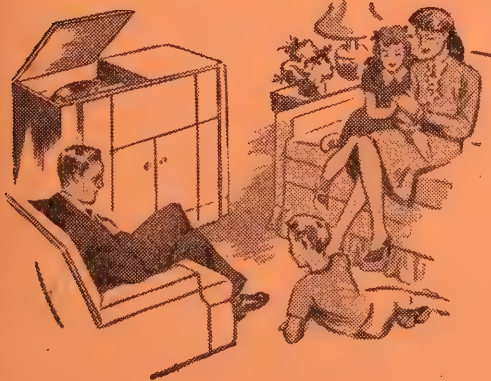
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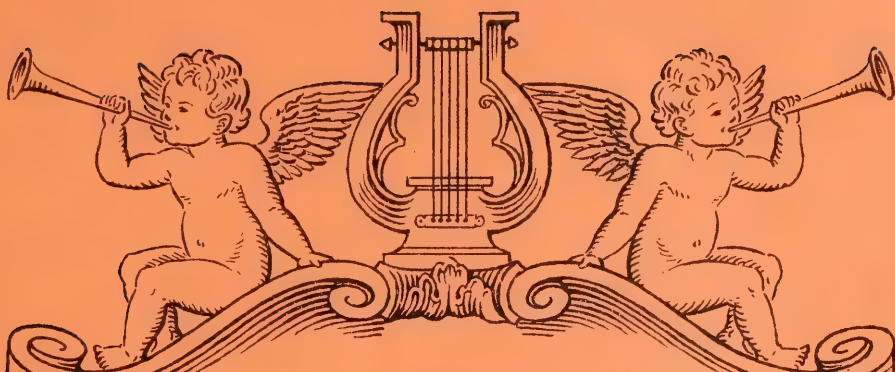
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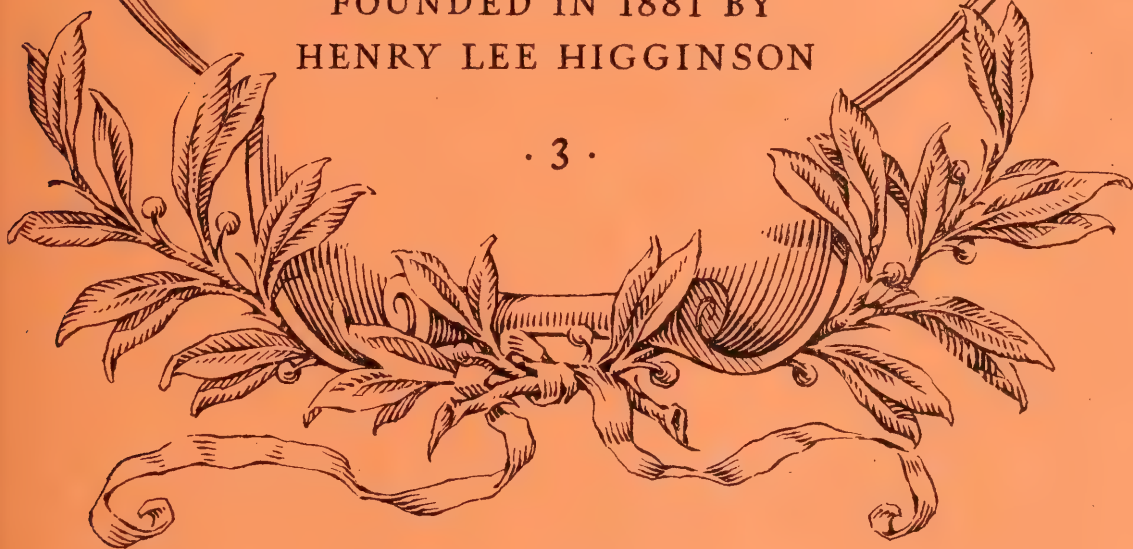
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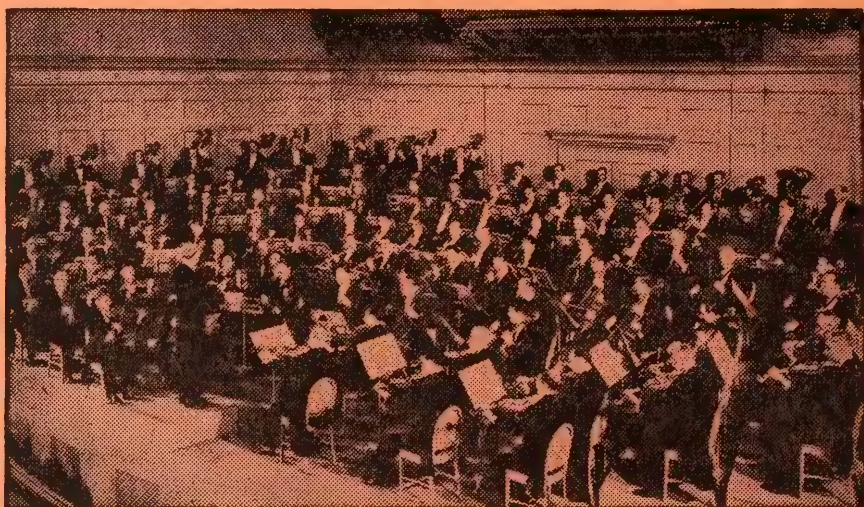
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Concert Bulletin of the Third Concert

WEDNESDAY EVENING, *February 13*

AND THE

Third Matinée

SATURDAY AFTERNOON, *February 16*

with historical and descriptive notes by

JOHN N. BURK

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SIXTIETH SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THIRD EVENING CONCERT

WEDNESDAY, FEBRUARY 13

Programme

BEETHOVEN Overture to "Coriolan," *Op. 62* (after Collin)

BEETHOVEN Symphony No. 6, in F major, *Op. 68*, "Pastoral"

- I. Awakening of serene impressions on arriving in the country: Allegro
ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunder-
storm; Tempest: Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto

I N T E R M I S S I O N

PROKOFIEFF Symphony No. 5, *Op. 100*

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

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OVERTURE TO "CORIOLAN," *Op. 62* (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807. The Overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin.

The orchestration is the usual one of Beethoven's overtures: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The last performance by the Boston Symphony Orchestra was February 19, 1937.

AFTER "Fidelio," Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's "Macbeth" for which Heinrich Joseph von Collin, a dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook: "Overture Macbeth falls immediately into the chorus of witches." But the libretto did not progress beyond the middle of the second act, and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807. But his association with Collin resulted in an overture intended for performance with the spoken tragedy "Coriolan." The play had been first performed in 1802 (then with entr'acte music arranged from Mozart's "Idomeneo"), and had enjoyed a considerable vogue which was largely attributable to the acting of Lange in the title part. The popularity of "Coriolan" had definitely dropped, however, when Beethoven attached himself to the subject. Thayer points out that the play was billed only once in Vienna between the years 1805 and 1809. The single performance was on April 24, 1807, and even at this performance Thayer does not believe that the Overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any set commission. The piece was accepted forthwith as a concert overture, and in this form became at once useful at the concerts, or "academies" as they were called, where Beethoven's music was played.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly upon the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's Lives, and a set of Shakespeare in the translation of Eschenburg, with many passages underlined.



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The tale of "Coriolanus," as related by Plutarch, is in itself exciting dramatic material (details of this tale has been questioned by historians). Coriolanus, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians, who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive, overbearing, scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.

Collin's treatment differs from Shakespeare's principally in that the action is concentrated into a shorter and more continuous period. Collin begins at the point where Coriolanus, banished from Rome, takes stormy leave of his family and marches furiously from the city. After this first scene, the entire action takes place within the Volscian lines. Shakespeare depicts Coriolanus as a lone and striking figure in the midst of constant crowd movement, spurring his legions to the capture of Corioli, the Volscian capital, or flinging his taunts against the Roman rabble as they threaten to throw him to his death from the Tarpeian rock. The character of Coriolanus is indelibly drawn by Shakespeare in the fulsome and succulent oaths which he hurls at his enemies. The mother and wife become immediately human and endearing figures as Shakespeare presents them, and at the end, the nobility and pathos of Volumnia* dominates the scene. Collin, on the other hand, holds Coriolanus as the central and dominating figure throughout. His characters in action are more idealized and formalized, as if in the manner of the Greek tragedians. Fate and avenging furies

* Collin, strangely enough, transfers the name "Volumnia" from the mother to the wife.

threaten and at last destroy him. There is a persistence of intense dramatic conflict within the soul of the all-conquering leader. Collin stresses the solemn oath of fealty until death which he has made to the Volscians and which his sense of honor forbids him to break, even when he is confronted with the destruction of Rome, of his family, and of himself. The famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

Richard Wagner, describing this music, saw the struggle between mother and son in this same scene as the subject of the overture. He wrote in part: "Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form: then we here have such a scene before us in utmost possible sublimity and thrillingness of content."

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the "Coriolan" overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The "Pastoral" Symphony had its most recent performance in this series of the Boston Symphony Orchestra, November 14, 1941.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the programme named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of exfoliation in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of "*Malerei*."† The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting *pianissimo* of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends.

† Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "programme" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his *Smoking Catch*, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the *Pastoral Symphony*,' continued Beethoven, 'I have tried to copy this.' "

There is a brief episode of real rustic vigor in duple time,* a *reprise*, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices

*Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the "*Hirtengesang*," the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauflier went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches*, and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale*: "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's "*Lehr und Erbauungs Buch*," from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through

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Nature — “the school of the heart.” He echoed the sentiment of his day in his constant praise of “God in Nature,” but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.

Berlioz, who could admire, and practice, a fine restraint in music, if not always in prose, was moved to an infectious rapture by this symphony, in its attainment of the true pastoral ardor, the clear supremacy of his own art over the poets of all time:

“But this poem of Beethoven! — these long periods so richly coloured! — these living pictures! — these perfumes! — that light! — that eloquent silence! — that vast horizon! — those enchanted nooks secreted in the woods! — those golden harvests! — those rose-tinted clouds like wandering flecks upon the surface of the sky! — that immense plain seeming to slumber beneath the rays of the mid-day sun! — Man is absent, and Nature alone reveals itself to admiration! — and this profound repose of everything that lives! This happy life of all which is at rest! — the little brook which runs rippling towards the river! — the river itself, parent of waters, which, in majestic silence, flows down to the great sea! — Then, Man intervenes; he of the fields, robust and God-fearing — his joyous diversion is interrupted by the storm — and we have his terror, his hymn of gratitude.

“Veil your faces! ye poor, great, ancient poets — poor Immortals! Your conventional diction with all its harmonious purity can never engage in contest with the art of sounds. You are glorious, but vanquished! You never knew what we now call melody; harmony; the association of different qualities of tone; instrumental colouring; modulation; the learned conflict of discordant sounds, which first engage in combat, only afterwards to embrace; our musical surprises; and those strange accents which set in vibration the most unexplored depths of the human soul. The stammerings of the childlike art which you named Music could give you no idea of this. You alone were the great melodists and harmonists — the masters of rhythm and expression for the cultivated spirits of your time.

“But these words bore, in all your tongues, a meaning quite different from that which is nowadays their due. The art of sounds, properly so-called and independent of everything, is a birth of yesterday. It is scarcely yet of age, with its adolescence. It is all-powerful; it is the Pythian Apollo of the moderns. We are indebted to it for a whole world of feelings and sensations from which you were entirely shut out.

“Yes! great and adored poets! you are conquered: *Inclyte sed victi.*”

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13 (?), 1945, when the composer conducted. The symphony has had its first American performances by the Boston Symphony Orchestra.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916-1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.'"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, *Andante*, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense. The slow movement, *Adagio*, 3-4 (9-8), has, like the scherzo, a per-

sistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso*, and after a brief tranquil passage for the divided 'cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

"When the war broke out," Prokofieff said to Mr. Magidoff in his recent interview, "I felt that everyone must do his share, and I began composing songs, marches for the front. But soon events assumed such gigantic and far-reaching scope as to demand larger canvases. I wrote the Symphonic Suite '1941,' reflecting my first impressions of the war. Then I wrote 'War and Peace.' This opera was conceived before the war, but the war made it compelling for me to complete it. Tolstoy's great novel depicts Russia's war against Napoleon, and then, as now, it was not a war of two armies but of peoples. Following the opera I wrote the 'Ballad of an Unknown Boy' for orchestra, choir, soprano and dramatic tenor, to words of the poet Pavel Antokolsky. Finally I wrote my Fifth Symphony."

Discussing his opera "War and Peace," Prokofieff confessed to having been faced with the problem of compressing that panoramic novel into practicable operatic proportions.

"The greatest problem was the choice of material. The novel had too much one wanted to use. Another difficulty lay in my determination to use Tolstoy's prose rather than verses written on the basis of that prose. Here was where the help of my wife came in. The general dramatic conception of the opera is my own, but she did individual scenes and picked out the text usable for singing. Virtually all the lines of the opera belong to Tolstoy. Whenever the music was written before the text for it had been chosen, my wife searched and found in the novel words for the dialogue we lacked.' "

"The opera consists of eleven scenes," Mr. Magidoff explains, "the first six of which tell the story of Natasha and Andrei Bolkonsky, while the last five depict the war against Napoleon. One exception is the fifth scene, where Prokofieff shows the drama of the bewildered soul of a young girl with a warmth and tenderness remindful of Tchaikovsky. The war scenes seem to me more dramatic and musically rich than the scenes depicting the relationships of the heroes of the opera.

"'War and Peace' has not yet completely won over the Soviet music critics, who have, on the whole, succumbed to the beauty and power

of Prokofieff's Fifth Symphony. Many of them quarrel violently with Prokofieff's lack of respect for many traditions of opera, including his neglect of long arias and what sounds to them an unpermissible misuse of recitative and the use of a blasphemous combination of sensitive lyricism and naturalistic prose.

"Prokofieff seems little concerned by either praise or condemnation and just goes on writing. His plans for 1945 include the rewriting of his Fourth Symphony, the completion of his first violin sonata, started in 1939, and plans for a Sixth Symphony."

Prokofieff's most recent work, "Ode for the End of the War," was scheduled for performance in Moscow on the twenty-eighth anniversary of the Soviet Revolution, November 7. The Ode is scored for eight harps, four grand pianos, three trumpets and three saxophones.

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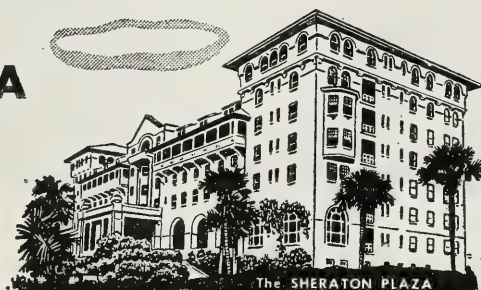
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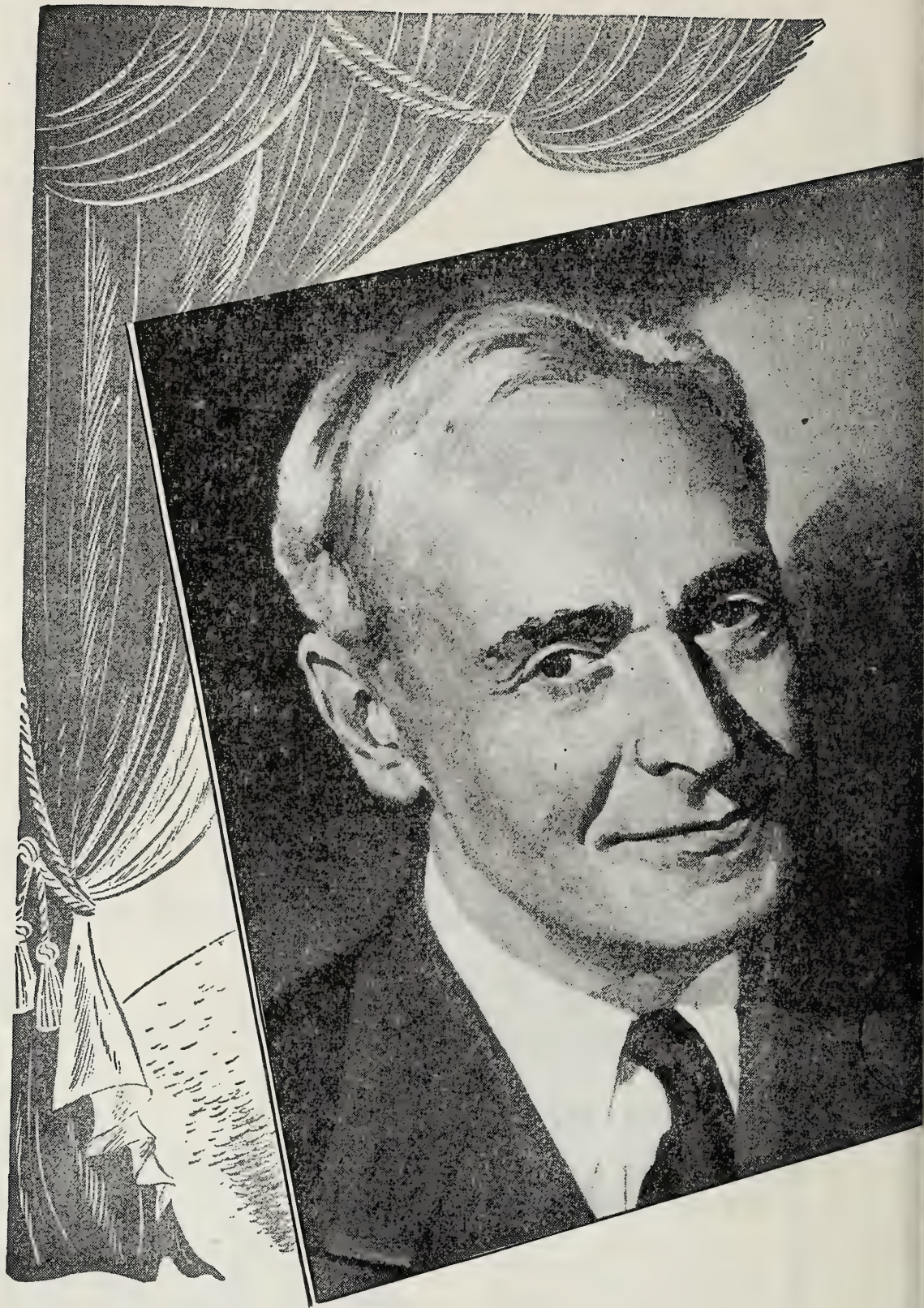
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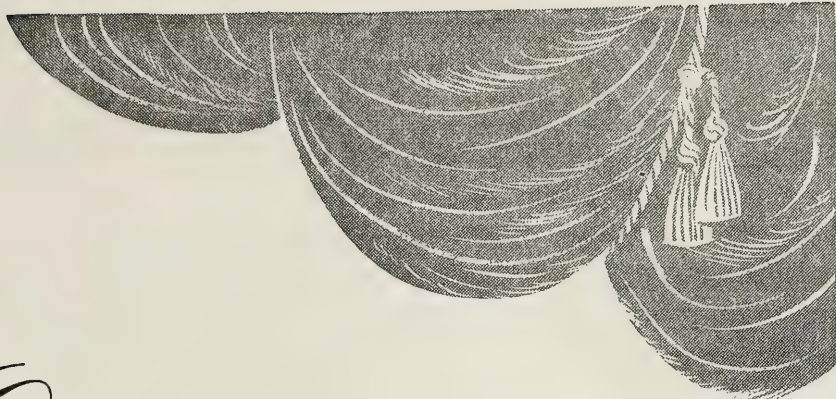


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SATURDAY, FEBRUARY 16

Programme

MOZART.....Symphony in E-flat major, No. 26 (K. 184)

- I. Molto presto
- II. Andante
- III. Allegro

(Played without pause)

BEETHOVEN.....Concerto for Pianoforte No. 5 in E-flat major, *Op.* 73

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro ma non tanto

INTERMISSION

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op.* 74

- I. Adagio; Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

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SYMPHONY IN E-FLAT, No. 26 (KOECHEL No. 184)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets and strings. The present performance is the first at the subscription concerts of the Boston Symphony Orchestra, although the symphony was performed at the Bach-Mozart Festival at Tanglewood, Lenox, Massachusetts, on July 28, 1945.

THE date upon the manuscript score of this symphony has been subsequently erased, as was the case with others of the same period, but upon this one the year 1773 is barely discernible. Wyzewa and Saint-Foix, who are such minute experts in Mozart that they can confidently fix the date of a work by an examination of its style, state that this symphony was written in March or April of 1773, saying that it must have been composed soon after the boy's return from his second tour of Italy, "if not at Milan in the last part of his stay there." It is nothing more, they remind us, than an overture in the Italian style from which the symphony, as a concert form, had developed — a development also found in Mozart's maturer contemporaries. As in his childhood symphonies, which were much influenced by Johann Christian Bach, whom he had visited in London, this one is in three brief movements, a succession of *ritornelli* tending to suffice for development.

The Italian Overture, as written to be played before the rising of the curtain at the opera, consisted of a bright opening section, a slow middle portion, and a lively *finale* faster in tempo than the first section. This was distinguished from the French operatic overture as introduced by Lully, where after the slow movement there was a reprise of the opening section. The Italian form of overture, played apart from stage productions, naturally developed into the symphony. The three parts, at first connected when played in the theatre, became divided in concert usage; the minuet was later added between the slow movement and the *finale* — an innovation attributed principally to Haydn. In this way the symphony as a form acquired its full outline.

Mozart in this symphony bridged his three movements, thus reverting to the operatic style. Wyzewa and Saint-Foix go so far as to hazard that this symphony and three others which followed in the same year of 1773 were written especially for the opera house at Milan, the four works each consisting of three movements without the additional

minuet.* The instrumentation of this symphony, they note, is identical with that of Mozart's Overture to his "*Lucio Silla*," which he had recently written for Milan. His symphonies written for Salzburg at this time were more sparing in orchestration, usually adding but two pairs of wind instruments to the string quartet.

The Symphony proceeds without repeats — thus further complying to operatic tradition. It requires only ten minutes to perform. The first movement, *molto presto*, modulates on *pianissimo* chords to the *andante* in C minor, where the trumpets are omitted. The slow movement leads directly into the final *allegro*. Wyzewa and Saint-Foix find the *andante* "a long pathetic lament." After this, the sudden entrance of the joyous *finale*, they consider, brings a distinct sense of relief. "The delicately elaborated *andante*," writes Otto Jahn, "full of original and tender sentiment, forms the climax of the work. The animated *allegro* which precedes it is with just discrimination toned down towards the end to prepare for the *andante*, whose yearning pathos leaves the mind unsatisfied and whose subjects are arranged to favor the transition to the lively and restless concluding movement."

* These were the symphonies in C major, K. 162; D, K. 181; B-flat, K. 182; E-flat, K. 184. According to the two French scholars the Symphony in E-flat, numbered as last of the four in the Koechel catalog, was actually the first in order of composition.

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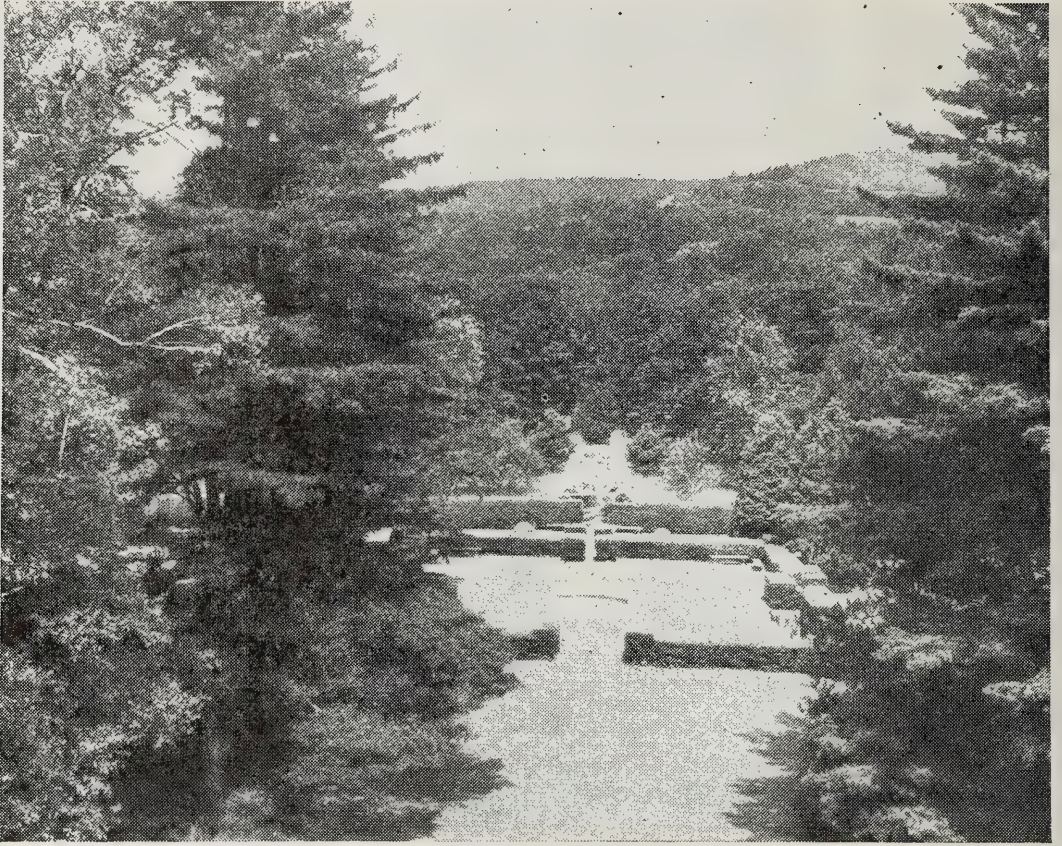
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PLANS FOR TANGLEWOOD

Dr. Koussevitzky announces his plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Massachusetts, July 1–August 10.

During the school term there will be two new musical activities at Tanglewood. With the coöperation of the Elizabeth Sprague Coolidge Foundation four concerts of chamber music have been arranged, and preceding the Festival concerts Dr. Koussevitzky and the instrumental faculty composed of more than thirty members of the Boston Symphony will give two Bach-Mozart programmes.

Dr. Koussevitzky's assistants at the Center in the Orchestral Conducting Department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple.

The Opera Department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera "Peter Grimes," commissioned by the Koussevitzky Music Foundation, and composed especially for Tanglewood, and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct the performance.

The Composition Department will be in charge of Aaron Copland, who is the Assistant Director of the Berkshire Music Center.

Hugh Ross and Robert Shaw will have classes in choral conducting, and also direct the student chorus, — Mr. Shaw preparing the Festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire Festival concerts.

Chamber music groups will work under the direction of Gregor Piatigorsky with the assistance of the principals of the Boston Symphony Orchestra.

While the emphasis at Tanglewood is on student participation in the actual performance of music, students will also have the opportunity, as before, to attend special assemblies. Aaron Copland as moderator will conduct forum meetings. Olin Downes will give four lectures on the Art of Criticism. Special guest lecturers will include Howard Hanson, William Schuman, Edward Weeks, Alfred Frankenstein and others to be announced.

Next month Dr. Koussevitzky will announce a summary of the Festival programmes — nine concerts, July 25–August 11, Thursday and Saturday evenings and Sunday afternoons. Those who wish a school catalogue or more detailed information about the Festival should address G. E. Judd, Manager, Symphony Hall, Boston 15, Massachusetts.

CONCERTO NO. 5, E-FLAT, FOR PIANOFORTE AND ORCHESTRA, *Op. 73*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 by Johann Schneider, the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreno, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Giesecking, Leonard Shure, Jesús María Sanromá, and Rudolf Serkin (April 6, 8, 1944, G. Wallace Woodworth, conductor).

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the choral Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter. Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On

May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I, as a general, knew as much about strategy as I, the composer, know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the "*Lebewohl*" Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, absence, and return" — being occasioned by this gentleman's flight from present conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended not long before, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his "Elective Affinities." "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's "Thalia" gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

Thayer, quoting this paragraph, adds: "That was precisely the truth. The work was out of place. The warblings of Fräulein Sessi and Herr Siboni, and Mayseder's variations on the march in 'Aline' were suited to the occasion and the audience. Instead of Beethoven's majestic work, Chapelmaster Himmel, who had recently been in Vienna, should have been engaged to remain, and exhibit his brilliant finger gymnastics."

The assemblage at this concert, probably in the mood for light diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes the themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations. The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a *pianissimo* passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Wood winds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the *adagio* tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

* Beethoven once wrote: "There is nothing smaller than our great ones — I make an exception in favor of archdukes."

ALEXANDER BOROVSKY

ALEXANDER KIRILLOVITCH BOROVSKY was born in the Latvian province of Courland, Russia, March 19, 1889. His mother, who was his first teacher, was a pupil of W. J. Safonov. He later studied with Mme. Annette Essipov, the wife of Leschetizky, at the St. Petersburg Conservatory. Graduating with honors from the Conservatory, he attended the University at St. Petersburg, passed his examinations for law, but continued his musical career. In 1915, at the age of twenty-five, he was put in charge of the master piano classes at the Moscow Conservatory, a position which he occupied for five years. He made several tours of Europe, and in 1923 first came to this country and made his début in New York on October 17. He made another visit to the United States in 1931, and in recent years has made his permanent residence here.

Mr. Borovsky made his first appearance with the Boston Symphony Orchestra December 12, 1924, when he appeared in the First Concerto of Tchaikovsky. He appeared in the Bach Festival given by this orchestra in March, 1931, playing the Concerto in D minor, appearing in the Fifth Brandenburg Concerto, and playing several preludes and fugues from "The Well-Tempered Clavichord." He played at the Friday and Saturday concerts of January 2-3, 1942, Tchaikovsky's First Piano Concerto; February 26-27, 1943, Prokofieff's Third Concerto. He took part in the Bach-Mozart Festival at Tanglewood, August 4, 1945.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death, which occurred nine days after the first performance. The composer

believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso*, did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigence on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapprochement* between the composer and the players at rehearsal: "One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky conducted his works well only when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he con-

ducted a work of his own for the first time, a kind of uncertainty — almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and 'Hamlet' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik entirely to superior abilities. "The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's First Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the splendid composition soon became famed and even modish."

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was "in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and preoccupation with death, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he

will not have us soon. I know that I shall live for a long time.' — When we walked home about 2 A.M., Peter was well in body and mind." It was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to his brother: "I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight. No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished "Modi," his spells of woeful depression, and the faithfulness with which Modeste records his brother's weaknesses inspires confidence.*

Whatever conclusion may be reached about Tchaikovsky's death, to attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. "The year of 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called 'Pathetic' Symphony is mainly accountable. The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which usually descended on him when he was away from home and among strangers. Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when he spoke of the Sixth Symphony as a "casting out of the dark spirits that had possessed him."

The Symphony was announced in the programme of the first performance simply by its number. But the next day, Modeste found his brother at the tea table holding the score and pondering a title, for he was to send it to his publisher that day. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?"

*What inner agonies of spirit preceded, and, it is said, resulted in his unhappy marriage, Modeste has not glossed over or tried to hide. If his passing allusion to them was slight and unparticularized, the decencies of the period and the near memory of his brother more than exonerated him.

Modeste suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought — 'Pathetic.' I went back to the room, I remember it as though it were yesterday, and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain." Still, Tchaikovsky could not have been thoroughly satisfied with the name "*Pathétique*," for the next day he wrote to Jurgenson with directions about the dedication to his nephew, Vladimir Davidov, and gave the symphony no other identification than "No. 6." He added: "I hope it is not too late."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an "enigma." From various interpretations, each of which must remain nothing more than a single personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of its composer's approaching end. "It seems more reasonable," he wrote, "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension

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of death. It speaks rather of a *'lamentation large et souffrance incon-*
nue,' and seems to set the seal of finality on all human hopes. Even if
we eliminate the purely subjective interest, this autumnal inspiration of
Tchaikovsky, in which we hear 'the ground whirl of the perished leaves
of hope,' still remains the most profoundly stirring of his works."



The music as self-sufficient, and without biographical implications,
is interestingly described by Donald Francis Tovey: "It is not for
merely sentimental or biographical reasons that Tchaikovsky's sixth
and last Symphony has become the most famous of all his works. No-
where else has he concentrated so great a variety of music within so
effective a scheme: and the slow finale, with its complete simplicity of
despair, is a stroke of genius which solves all the artistic problems that
have proved most baffling to symphonic writers since Beethoven. The
whole work carries conviction without the slightest sense of effort; and
its most celebrated features, such as the second subject of the first move-
ment, are thrown into their right relief by developments far more
powerful, terse, and highly organized than Tchaikovsky has achieved
in any other work. The extreme squareness and simplicity of the phras-
ing throughout the whole symphony is almost a source of power in it-
self. All Tchaikovsky's music is dramatic; and the Pathetic Symphony
is the most dramatic of all his works. Little or nothing is to be gained
by investigating it from a biographical point of view: there are no ob-
scurities in the music either as musical forms or as emotional contrasts;
and there is not the slightest difficulty in understanding why Tchaikov-
sky attached special importance to the work."

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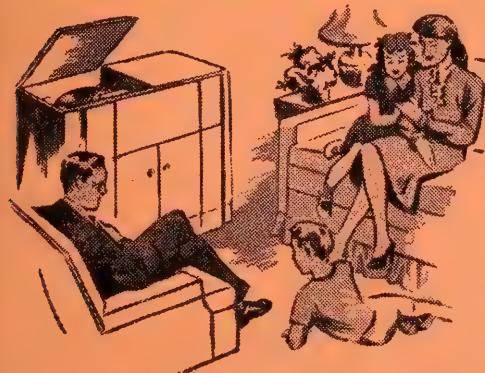


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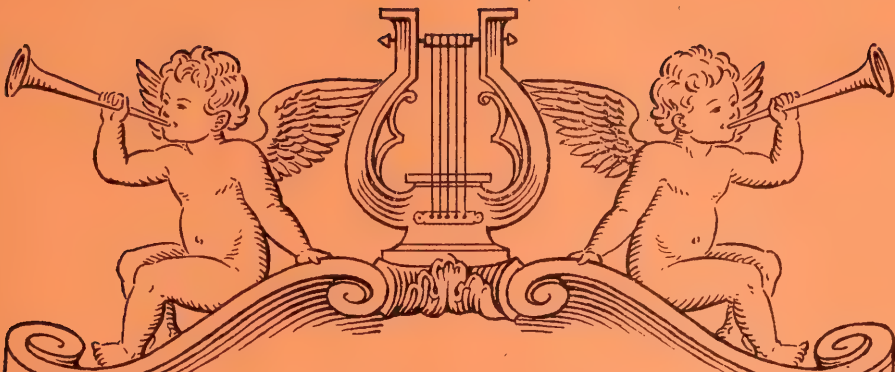
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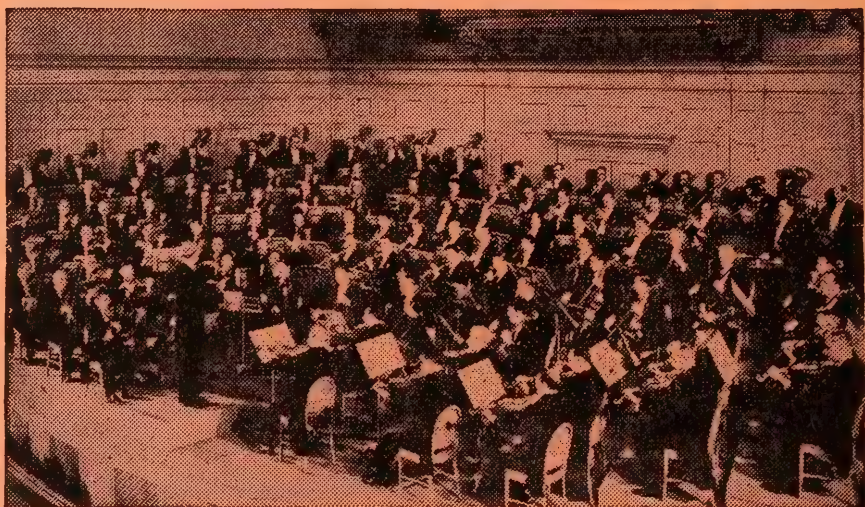
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Concert Bulletin of the Fourth Concert

WEDNESDAY EVENING, *March 13*

AND THE

Fourth Matinée

SATURDAY AFTERNOON, *March 16*

with historical and descriptive notes by

JOHN N. BURK

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SIXTIETH SEASON IN NEW YORK

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FOURTH EVENING CONCERT

WEDNESDAY, MARCH 13

Programme

BEETHOVEN.....Symphony No. 1 in C major, *Op. 21*

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Finale: Adagio; Allegro molto e vivace

BRITTEN.....Passacaglia and Four Sea Interludes from the Opera,
"Peter Grimes," *Op. 33*

Passacaglia — Andante moderato
Dawn — Lento e tranquillo
Sunday Morning — Allegro spiritoso
Moonlight — Andante comodo e rubato
Storm — Presto con fuoco
(*First performance in New York*)

I N T E R M I S S I O N

BACH.....Brandenburg Concerto No. 5, in D major, for
Orchestra with Piano, Violin and Flute

- I. Allegro
- II. Adagio affettuoso
- III. Allegro

Piano: LUKAS FOSS
Violin: RICHARD BURGIN
Flute: GEORGES LAURENT

KABALEVSKY.....Symphony No. 2, *Op. 19*

- I. Allegro quasi presto
- II. Andante non troppo
- III. Prestissimo scherzando; Allegro

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SYMPHONY NO. 1 in C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

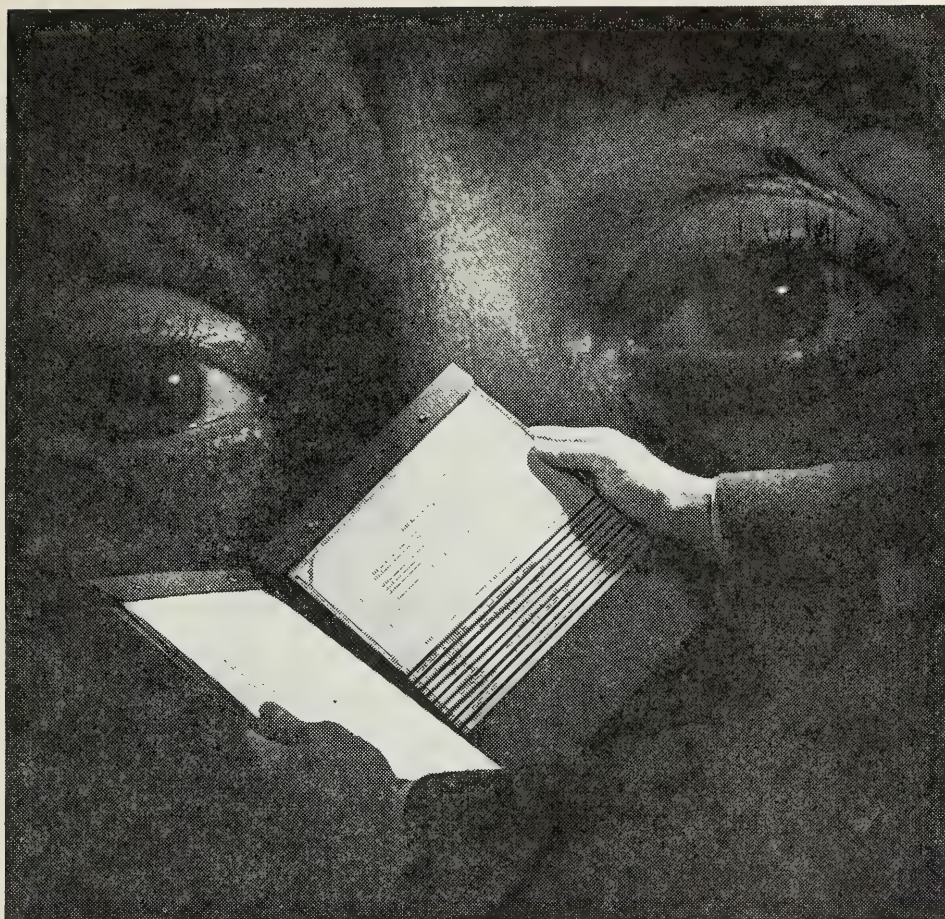
The original manuscript of this symphony has not been found, and there is no certainty as to when it was composed, but sketches for the *Finale* were found among the exercises in counterpoint which the young composer made for Albrechtsberger as early as 1795. It was on April 2, 1800, in Vienna, that this symphony had its first performance. It was published in parts at the end of 1801. The full score did not appear in print until 1820.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. It is dedicated to Baron van Swieten.

BEETHOVEN, giving his first public concert in Vienna "for his own benefit," after making due obeisance to the past with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas (never published) and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

The introductory *Adagio molto*, only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the



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composer begins to develop it in contrapuntal imitation recalls his not too distant studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo with its swifter tempo — *allegro molto e vivace*. Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale*, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

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PASSACAGLIA AND FOUR SEA INTERLUDES FROM THE OPERA

"PETER GRIMES," *Op.* 33

By BENJAMIN BRITTEN

Born at Lowestoft, Suffolk, England, November 22, 1913

Benjamin Britten composed "Peter Grimes" in fulfillment of a commission for an opera by the Koussevitzky Music Foundation, Inc., extended in 1941. The librettist, Montagu Slater, found his subject in "The Borough," a poem by George Crabbe (1755-1832), written in 1810.

The opera had its first performance at the Sadler's Wells Theatre in London on June 7, 1945. The first concert performance of Interludes from the Opera was at the Cheltenham Festival June 13, when the composer conducted the London Philharmonic Orchestra. These excerpts were also performed at a Promenade Concert on August 29, when Sir Adrian Boult conducted.

The Interludes here performed require the following orchestra: two flutes and piccolo, two oboes, two clarinets and E-flat clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, percussion, harp and strings.

THE opera "Peter Grimes," commissioned by Dr. Koussevitzky for performance by the opera department of the Berkshire Music Center at Tanglewood, will be produced there next August, when it will be heard for the first time in America. The opera, having been given twelve times at the Sadler's Wells Theatre in London last summer until the close of the season on July 21,* has had twelve more performances there this season. Performances are scheduled (according to information from the publisher) in Basel and Zurich, Switzerland (in German) in the coming spring; in Antwerp (in Flemish) in April, and in Stockholm (in Swedish) in October.

How he decided upon the subject is related by Benjamin Britten in the Introduction to a booklet on his opera†: "During the summer of 1941, while working in California, I came across a copy of 'The Listener' containing an article about George Crabbe by E. M. Forster. I did not know any of the poems of Crabbe at that time, but reading about him gave me such a feeling of nostalgia for Suffolk, where I had always lived, that I searched for a copy of his works, and made a beginning with 'The Borough.' Mr. Forster's article is reproduced in this book : it is easy to see how his excellent account of this 'entirely English poet' evoked a longing for the realities of that grim and exciting seacoast around Aldeborough.

* A correspondent of the *New York Times* described the première as "a milestone in the history of both British music and the famous theatre, whose doors were reopened after nearly five years for the presentation of Mr. Britten's 'Peter Grimes.'" He wrote of Sadler's Wells: "The home of the opera and ballet companies that bear its name, the theatre stands in one of the worst blitzed areas of London. It had been closed for drama or ballet since September 7, 1940. That night the company sang 'Faust' while the Luftwaffe poured down incendiary bombs and made the night glow with seventeen fires close by. While the companies continued to use the workshops and rehearsal rooms the theatre itself became a rest center, and escaped the war with only slight damage."

† "Peter Grimes," published in London, 1945, for the Sadler's Wells Theatre.

"Earlier in the year, I had written the music of 'Paul Bunyan,' an operetta to a text by W. H. Auden, which was performed for a week at Columbia University, New York. The critics damned it unmercifully, but the public seemed to find something enjoyable in the performances. Despite the criticisms, I wanted to write more works for the stage. 'The Borough' — and particularly the story of 'Peter Grimes' — provided a subject and a background from which Peter Pears‡ and I began trying to construct the scenario of an opera.

"A few months later I was waiting on the East Coast for a passage back to England, when a performance of my 'Sinfonia da Requiem' was given in Boston under Serge Koussevitzky. He asked why I had not written an opera. I explained that the construction of a scenario, discussions with a librettist, planning the musical architecture, composing preliminary sketches, and writing nearly a thousand pages of orchestral score, demanded a freedom from other work which was an economic impossibility for most young composers. Koussevitzky was interested in my project for an opera based on Crabbe, although I did not expect to have the opportunity of writing it for several years. Some weeks later we met again, when he told me that he had arranged for the commissioning of the opera, which was to be dedicated to the memory of his wife, who had recently died.

"On arrival in this country in April, 1942, I outlined the rough plan to Montagu Slater, and asked him to undertake the libretto. Discussions, revisions, and corrections took nearly eighteen months. In January, 1944, I began composing the music, and the score was completed in February, 1945.

"For most of my life I have lived closely in touch with the sea. My parent's house in Lowestoft directly faced the sea, and my life as a child was coloured by the fierce storms that sometimes drove ships on to our coast and ate away whole stretches of the neighbouring cliffs. In writing 'Peter Grimes,' I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea — difficult though it is to treat such a universal subject in theatrical form."

George Crabbe was a rural clergyman who spent his time in small parishes, noted the life of village folk and recorded his observations in a number of poems. "The Borough" plainly suggests the Suffolk fishing town of Aldeborough where he was born. It traverses the church, inns, amusements, almshouse, prisons, in a long poem. Several pages are devoted to "the Poor of the Borough," and under this heading Peter Grimes is depicted, a harsh and solitary man. Three times in the poem, he takes a boy from a nearby orphanage as ap-

‡ Peter Pears sang the title part in the original production.

prentice, because he cannot handle his nets without a helper. Each time the boy dies, so his neighbors think, under his cruel abuse, although he claims accidental reasons. Peter stands trial — he is acquitted, but is still suspected, and he deeply resents the suspicion and hostility which he meets on every side. At last he is driven to insanity by the spectres of the dead. Montagu Slater and Benjamin Britten have built their plot on this material, adding liberally to the story. Ellen Orford, the school-mistress described by Crabbe elsewhere, is brought into the tale and becomes the champion of Peter Grimes. The death of the second boy (there are only two in the opera) brings the catastrophe. The crowd, not knowing that this death was accidental, angrily hunt down Grimes, and escaping them he goes out in a boat to his death.

The story of the opera as worked out by the composer and his librettist has been admirably told by "W. MacN." in "The Musical Times" for July, 1945:

"Peter Grimes is the sort of man who fits nowhere into the world. He has a streak of imagination and poetry that separates him from his neighbours, and a violence that turns this separation to rebellion. As fisherman he has more skill and intuition than the rest: he knows best how and where to make the richest catch. So he goes to work independently, and needs a boy to help him. Boys are to be bought from a neighbouring orphanage, and then enslaved and bullied. One of them dies in Peter's employ. At a public inquiry, which forms the prologue to the opera, he is acquitted — it was an accident. But suspicion clings readily to a man who is disliked, and Peter becomes an outcast. In the course of the two acts, which pass outside and inside an inn by the shore, dislike and suspicion grow to a storm. We see how the folk, with all their antagonisms, are of one mind when Peter approaches. There are two who understand him. One is a retired sea-captain named Balstrode, the other a widowed schoolmistress, Ellen Orford. Peter would marry her some day when his trade prospers; but her pity and sympathy enrage him and are rewarded by a blow. When Peter engages another boy-apprentice the storm grows — murder once, murder again? An angry procession starts off to see what is going on in Peter's dark, lonely dwelling at the top of a cliff. At its approach he flees to his boat by the cliff way, and the boy slips and dies. It is now all up with Peter. There is a hue and cry, which he evades in the dark and fog. When he creeps into the village street, finished and awaiting discovery, Balstrode tells him to sail far out and sink his boat. So Peter goes out to his death. Dawn comes, and the villages take up their morning task on the nets, just as they were doing when the curtain went up on act one. Peter was an episode; their life goes on."

Six times during the opera the composer uses an interlude to be performed before the lowered curtain. Three serve to introduce the three acts, and three occur between the first and second scenes of each act.

The Passacaglia comes between the two scenes of the second Act. Grimes is the protagonist, for the crowd has risen against him. The theme of the Passacaglia, according to Erwin Stein,* is derived from Peter's fateful cadence, which, in various transformations, dominates the music of the ensuing scene until it becomes the bass of the Passacaglia.

"The theme is stubbornly repeated by the bass instruments and its irregular rhythm is frequently at cross purposes with the common time of the music which is built upon it. This is a set of variations on a new theme, played by the solo viola. Fragments of the variations appear in the following scene between Peter and the boy, forming, as it were, the only utterances of the unhappy child.† The viola theme is repeated in its entirety, but with inverted intervals, at the end of the act after the boy's death."

The Interlude entitled "Dawn" comes between the Prologue and the first Act, connecting them without a break. It prepares us to behold a "cold grey morning" on the village street, where people are quietly at their work, "folding and cleaning nets, baiting lines, mending sails."

The Interlude "Sunday Morning" leads into Act II, which again shows the village street, but on a fine Sunday morning, with the church bells ringing.

"Moonlight" is the Interlude leading into Act III. The street scene at night.

"The Storm" occurs between Scenes I and II of Act I. The storm has been gathering during the first scene. It reaches its full force in the interlude, and in the following scene, which is the interior of "The Boar," it rages against the door and windows.

* "Opera and 'Peter Grimes'" by Erwin Stein, "Tempo," September, 1945. Erwin Stein prepared the vocal score.

† The part of the boy is silent.

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ENTR'ACTE
THE PLOT OF "PETER GRIMES"

By MONTAGU SLATER

THE Borough, as described by George Crabbe, is a small fishing and shipbuilding town on the East Coast. Crabbe sets himself to examine the Borough from all aspects, entitling the main sections of his poem *'The Church,' 'Sects and Professions in Religion,' 'Professions (Law, Physic),' 'Trades,' 'Amusements,' 'Inns,' 'the Poor of the Borough,' 'Prisons,' 'Schools,'* and little by little, character by character, assembling a picture of the whole life of a nineteenth century town

The main characters of the opera reflect the Borough's activities. The Rector, Mr. Horace Adams, is one, Crabbe says, who had

". . . some desire to rise
But not enough to make him enemies.
He ever aimed to please, and to offend
Was ever cautious; for he sought a friend;
Yet for the friendship never much would pay,
Content to bow, be silent, and obey,
And by a soothing suff'rance find his way."

Round him, of course, we find the widows and maiden ladies —

"To ancient females his devoirs were paid . . .
The easy follower in the female train,
Led without love, and captive without chain."

In the opera, this group of gossips and scandalmongers is typified by Mrs. Sedley, sometimes called Mrs. Nabob — one who takes an interest in her neighbours.

"While the town small-talk flows from lip to lip;
Intrigues half-gathered, conversation-scrap,
Kitchen cabals, and nursery mishaps."

Crabbe, in his preface, goes out of his way to apologise for the unfriendliness of his portrait of Swallow, the lawyer, Coroner and wealthy burgher of the Borough.

"The people cursed him, but in times of need
Trusted in one so certain to succeed:
By law's dark by-ways he had stored his mind
With wicked knowledge how to cheat mankind."

These, with the retired sea-captain Balstrode, a solid, sensible, charitable figure, are the leading citizens of the town.

In the section called 'Inns,' Crabbe deals with its less reputable side, and particularly with 'The Boar,' whose landlady is nicknamed 'Auntie,' for a good reason.

"Shall I pass by the *Boar*? — there are who cry,
'Beware the Boar,' and pass determined by:
Those dreadful tusks, those little peering eyes
And churning chaps, are tokens to the wise.
'There dwells a kind old aunt, and there you see
Some kind young nieces in her company;
Poor village nieces, whom the tender dame
Invites to town, and gives their beauty fame."

'Auntie' has a fellow-tradesman in Ned Keene, the apothecary, of whose deluded clients Crabbe says —

"Though he could neither reason, write, nor spell,
They yet had hope his trash would make them well;
And while they scorn'd his parts, they took his oxymel."

Among the poor folk of the town is the lovable Ellen Orford, a widow and the Borough schoolmistress, who sums up her own character —

"... I look'd around,
And in my school a bless'd subsistence found —
My winter-calm of life: to be of use
Would pleasant thoughts and heavenly hopes produce."

As for the poor Methodist fisherman, Bob Boles —

"He rails, persuades, explains, and moves the will
By fierce bold words, and strong mechanic skill."

In this Borough of simple and very ordinary people, Peter Grimes fits uneasily. He is a fisherman — visionary, ambitious, impetuous and frustrated — living and fishing without caution or care for consequences, and with only one friend in the town, the schoolmistress Ellen Orford. He is determined to make enough money to ask her to marry him, though too proud to ask her till he has lived down his unpopularity and remedied his poverty.

The Prologue which opens the opera shows Peter under cross-examination — practically on trial — for the death of his apprentice during a recent fishing-trip. The inquest is conducted by Swallow, who clearly shares the general fear and mistrust of Grimes, but dismisses him with a warning from lack of evidence.

In Act I, Peter is faced with the impossibility of working his boat without help, but Ned Keene brings news of having found him a new apprentice at the workhouse, and, braving the antagonism of the Borough, Ellen Orford agrees to accompany the carrier in to the Market Town, to bring the boy home to Peter.

The Borough is on that part of the East Coast where the encroachment of the sea makes coast erosion and landslides a very real danger, when gales swell the high tides of the equinox. Peter's troubles are quickly forgotten when a storm breaks, bringing fears of flood and destruction.

The next scene shows 'The Boar' that night, where some of the fisherfolk are sheltering from the storm howling outside. The coast road has been flooded, and the carrier's cart, bringing Ellen and the boy, has been delayed. Peter comes into the pub to wait for them. There are drunken brawls, and the news comes that a landslide has swept part of the cliff away up by Peter's hut. Despite the storm and the floods, the carrier reaches the Borough, and amid the hostile mutterings of the fisherfolk, Peter takes the boy out into the gale to his desolate hut.

Act II begins later in the summer, on a Sunday morning, sunlit and calm in contrast with the storm and terror of the previous act. Ellen comes with the boy to sit and enjoy the sun by the sea, outside the parish church, but she soon realises, from tears in his clothing, and bruises on his neck, that Peter has begun to ill-treat him, and when Peter arrives, her questions lead to a quarrel. Ellen is in despair that their plan of reestablishing Peter in the eyes of the Borough by hard work, successful fishing and good care of the boy should have failed, and Peter furiously drives the boy off to launch for a shoal that he has observed out at sea.

The quarrel has roused the Borough — Mrs. Sedley has overheard the conversation about Peter's brutality towards the boy — and after an outburst of indignation, the townsfolk follow the Rector and Swallow off to Peter's hut to find out the truth.

The next scene follows immediately, as Peter forces the boy into his hut, roughly ordering him to get ready for fishing. Relenting, he tries to soothe the boy's terror of him, and pictures what their life might be like if all goes well.

His language grows wilder and wilder, foreshadowing his eventual madness, and when the Borough is heard climbing up the road to the hut, he loses his head, and chases the boy out of the cliff-side door. The boy slips and falls: Peter climbs swiftly down after him as the men reach the hut. The Rector and Swallow are surprised and taken aback to discover only a neat, empty hut: it is only Balstrode who thinks of looking out of the closed cliff-door.

Act III takes place a few nights later, when the town is gay with a dance in progress at the Moot Hall. There is a steady passage of males between the Hall and 'The Boar,' and the nieces are in great demand. Mrs. Sedley hails Ned Keene, to tell him her own theories


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about what has happened to Peter and his boy, who have been missing for some days. She overhears Ellen tell Balstrode about a jersey found washed up on the beach, and summons the men to hunt for Grimes. They scatter, calling and searching for him.

A few hours later, there is a thick fog, and only the calls of the people at their manhunt, and the sound of a fog-horn, break the silence, as Peter staggers in, weary and demented, shrieking back in answer to the voices. Ellen finds him, and tries to soothe him, but he is beyond help: she fetches Balstrode, who tells him to take out his boat, row beyond sight of land, and go down with it. Peter does as he is told, and Balstrode leads Ellen away.

The dawn is breaking as the men come back from their fruitless search, and disperse. A new day begins in the town, with its unchanging routine of tasks. Word comes from the coastguard-station of a boat sinking far out at sea, but nothing can be seen from the Borough, and the people dismiss it as a rumour, and go on with their work.

ENTR'ACTE

PETER GRIMES

By ERNEST NEWMAN

(*Sunday Times*, London, June, 1945)

PETER GRIMES" is a work of great originality, and it will not do to listen to it in the constant hope of something happening that will bring it into the category of standard opera and so enable the casual listener apply to it his standardised formulæ of appreciation. He must place himself, as best he can, at the central point from which the composer and the librettist have worked outwards; and my article will be devoted to trying to assist him in that endeavour....

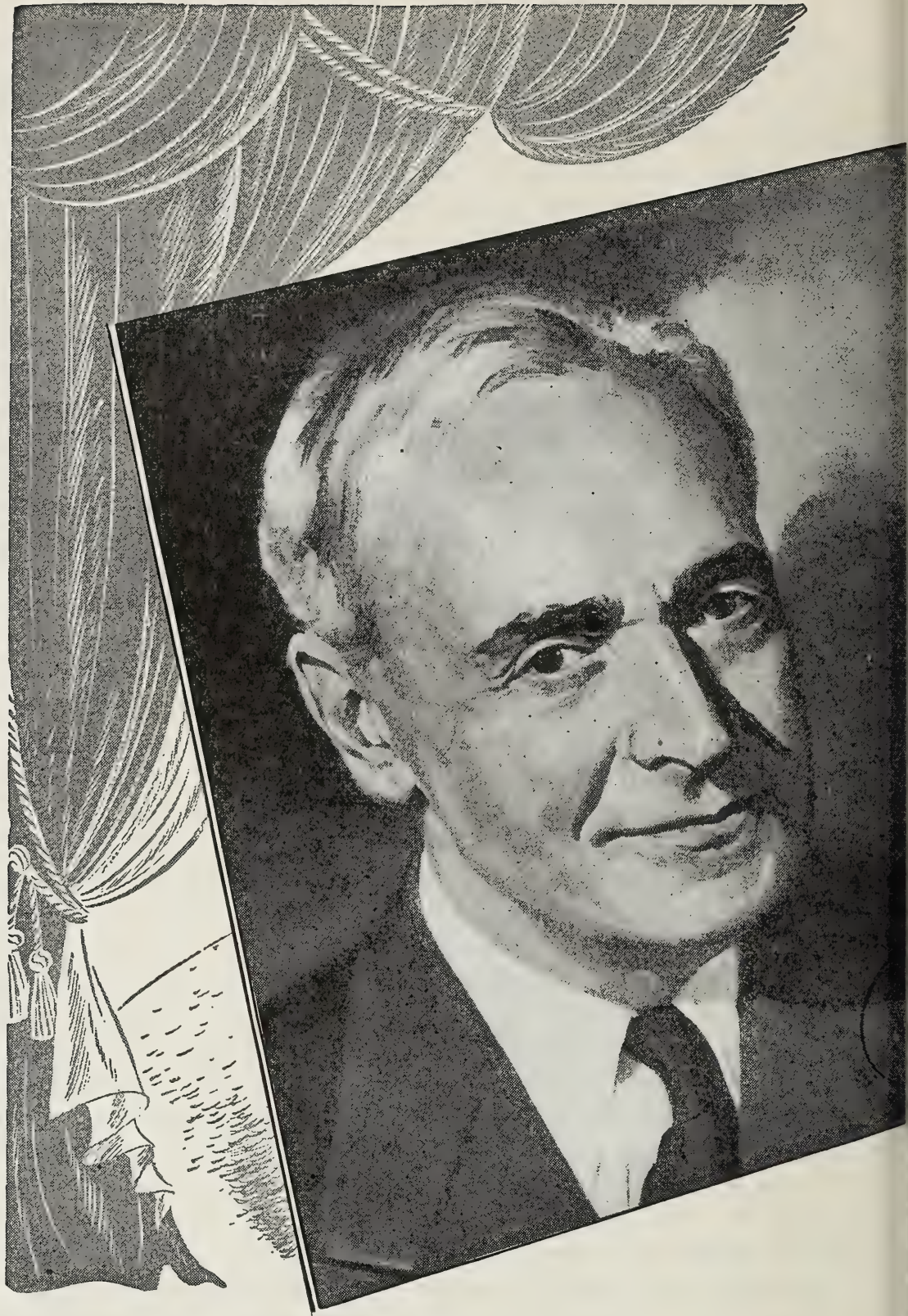
For the text of "Peter Grimes" Mr. Britten and Mr. Montagu Slater have gone to Crabbe's series of poetical vignettes entitled "The Borough." Crabbe was something of a novelist *manqué*; he could see character critically and etch it sharply in the scissors-like rhymed couplet of the period, a cold technical medium, however, sometimes visibly at war with the ardent matter; but he himself had to confess his inability to cast his copious psychological material into what would have been, perhaps, the more telling form of prose fiction.

There are characters and motives enough in "The Borough" and in Crabbe's other poems on which to build more than one drama or opera; and Mr. Slater has done his work in this respect very skilfully. Hardly a personage or an episode of "The Borough" has been taken over intact; but the mordant salencies of a number of them have been seized and interwoven with those of others to present a coherent picture of the life of a Suffolk coastal town in the early nineteenth century very much as Crabbe must have seen it.

The poet's powerful study of the crazy fisherman Grimes, who gratifies his bent to sadism by ill-treating to the point of death the helpless boys whom he gets from the workhouse to assist him in his work, would not have made, just as it stands, satisfactory material for opera, if only for the reason that brutality and final madness so unrelieved would have chilled the sympathies of the audience. Mr. Slater has wisely shown the self-haunted man as a complex of warring impulses, fatally prone to harshness but with a vein of poetic imagination running through him, a frustrated sensitive who breaks himself against the sharp angles of the world because he lacks the flexibility of spirit to steer past or round them. The character is wholly consistent, and excellent material for music.

For the rest, all that Mr. Slater had to do, and he has done it very well, was to condense and dovetail a few of Crabbe's other types, take them from under the sometimes pitiless glass of the poet's microscope, and make them breathe and move in company. Thus the sympathetic figure of the widow Ellen Orford, already appealing enough in Crabbe, becomes even more so when she is shown as the one fountain of love and charity in the hard world surrounding Grimes. Crabbe's ranting "Methody" takes on a new life as Bob Boles; bluff, honest seafaring humanity assumes shape as Captain Balstrode; the sharp-witted quack apothecary and one of his victims become Ned Keene and Mrs. Sedley; and "Auntie," the woman-of-the-world landlady of the "Boar," and two of those accommodating "Nieces" of hers of which there is a constantly renewed supply at that friendly inn, are made to pull their full weight in the drama of Peter Grimes. The ill-treated boy plays a vital part in the action but, by a stroke of genius on Mr. Slater's part, never utters a word: and the pathos of that little figure and its cowed silence is something beyond even the power of music to convey with equal poignancy.

This, then, is the setting of the drama, which weaves together all the activities and psychologies of the rough seaport people in an action that rarely halts for purely "operatic" purposes; and the whole milieu has been strikingly framed in an orchestral sea-picture that begins and ends the main action.



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BRANDENBURG CONCERTO No. 5, IN D MAJOR,

WITH FLUTE, VIOLIN AND PIANO

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

THE autograph title of the Fifth Concerto is "*Concerto 5to à une Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato*," which led J. A. Fuller-Maitland to remark "it is not given to many people to devise a title like this, that succeeds in being incorrect in two languages at once." The preponderance and elaboration of the harpsichord part has led the same writer to suppose that "Bach must have played the harpsichord himself in this piece." "There is indeed an enormously long passage of the most brilliant description for this instrument (Parry), "unaccompanied, with every device of execution embodied in it, illustrating Bach's extraordinary inventiveness in the line of virtuosity, not for itself but as a means of expressing musical ideas, and of course, in this instance, departing from the rule of making all the instruments play similar passages; for a great cembalo player like Bach could hardly be contented with setting down anything for it which any other instrument could play. Indeed, the busy "cembalo" constantly commands the attention, and with rapid scales and repeated figures, not to speak of the long and beautiful cadenza of sixty-six bars, looks beyond its own day of the Concerto Grosso to a coming era of solo virtuosity. The slow movement lives up to its indication, "*affetuoso*," with a delicate interlacing of the voices of the three solo instruments — indeed, these three have the movement to themselves. There is no thought of virtuosity in this limpid discourse, where the melodic phrases alternate, echo and dovetail. The final *Allegro* is marked $2/4$ but is a virtual $6/8$. The theme is developed in a vigorous fugato, expands into a more fluent style, and returns for an emphatic close.

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For Notes on Kabalevsky Symphony No. 2 see page 29

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FOURTH AFTERNOON CONCERT

SATURDAY, MARCH 16

Programme

BACH.....Brandenburg Concerto No. 4 in G major, for
Violin, Two Flutes, and String Orchestra

- I. Allegro
- II. Andante
- III. Presto

Violin: RICHARD BURGIN
Flutes: GEORGES LAURENT
JAMES PAPPOTSAKIS

HANSON.....Symphony No. 4, *Op.* 34

- I. Kyrie: Andante inquieto; piu mosso
- II. Requiescat: Largo
- III. Dies Irae: Presto
- IV. Lux Aeterna: Largo pastorale; piu animato ed agitato; molto espressivo, tranquillo

INTERMISSION

SIBELIUS.....Symphony No. 6, *Op.* 104

- I. Allegro molto moderato
- II. Allegretto moderato
- III. Poco vivace
- IV. Allegro molto

KABALEVSKY.....Symphony No. 2, *Op.* 19

- I. Allegro quasi presto
- II. Andante non troppo
- III. Prestissimo scherzando; Allegro

BALDWIN PIANO

The music of these programmes is available at the Music Library,
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Each Saturday Evening (9:30-10:30 E.S.T.) the Boston Symphony Orchestra concert is broadcast by the American Broadcasting Company under the sponsorship of the Allis-Chalmers Manufacturing Company

BRANDENBURG CONCERTO NO. 4, IN G MAJOR,
FOR VIOLIN CONCERTANTE, WITH TWO FLUTES AND STRINGS
By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

This concerto has been performed at these concerts January 21, 1927, April 1, 1927 and February 8, 1929. It was performed at the Bach-Mozart Festival at Tanglewood, August 11, 1945.

THE Fourth Concerto calls for the now obsolete "*flûtes à bec*," and describes their function as "*due flauti d'echo*." In the concertino the violin sometimes takes the lead, especially in florid solo passages in the first and last movements. The two flutes fill out an industrious concertino, sometimes alternating in duet fashion, sometimes rippling along together in a graceful euphony of thirds. The opening *Allegro*, moving along at a brisk pace, develops a single theme. The brief *Andante* is a grave interlude. The *tutti* and single voices are closely enmeshed save in those places where the concertino repeats a phrase of the orchestra, echo-fashion. The final *Presto* is a prodigious fugue. The orchestra gives the subject, the violin repeats it, and the flutes answer in unison. The violin sets up a running discourse, the flutes coming in canonically over it. Presently the violin dominates with weaving figures. All voices take part in an imposing conclusion. Philipp Spitta calls this fugue "grand in every respect. It is 244 bars long, and for animation, for importance of subjects, for wealth of invention, for easy mastery over the most complicated technical points, for brilliancy and grace, it is in the very first rank of Bach's works of this kind."

The set of Brandenburg concertos is among other things a study in instrumental variety. The first (in F major) is written for strings with two horns (an instrument then just coming into fashion) three oboes and bassoon. The string quartet is supplemented by the *violone* (double bass), and the *violino piccolo* or "*quartgeige*" (tuned a fourth higher than the usual violin). The Second, also in F major, has for its *concertino* a small trumpet in F, together with flute, oboe, and violin. The Third, in G major, is for strings, divided into three groups, with at times polyphony within each group. It is in two lively movements. The Fourth, also in G major, sets two flutes (the *flute à bec*, or mouthpiece flute, is called for) and violin against the usual *tutti* of strings. The Fifth, in D major, adds to the harpsichord continuo, used in all of them, a brilliant and important harpsichord solo, matched with the solo voices of the flute and violin. The Sixth, in B-flat major, sets against the concerted background of strings two violas and two *viole da gamba*.

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SYMPHONY NO. 4, *Op.* 34

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson's Fourth Symphony, completed in 1943, had its first performance by the Boston Symphony Orchestra on December 3 of that year, the composer conducting.

The orchestration calls for two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani and strings. A xylophone and snare drum are used in the third movement.

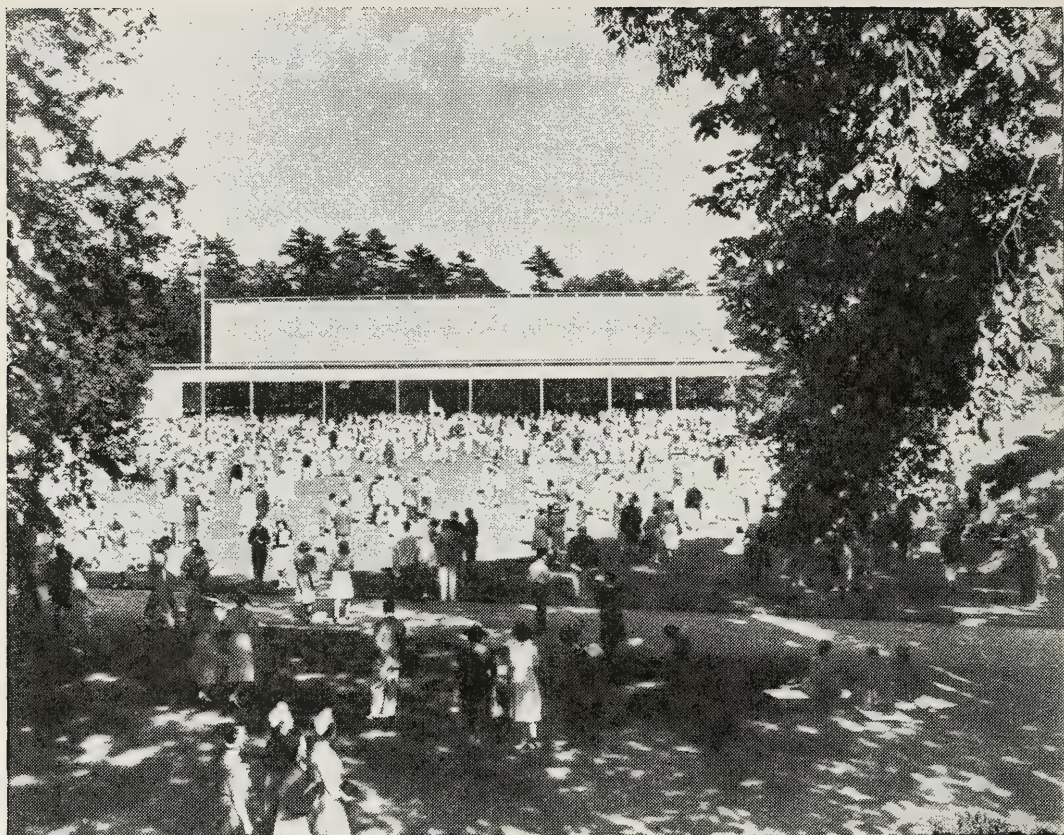
THIS elegiac symphony is inscribed by its composer: "In memory of my beloved father." The four movements take their Latin subtitles from the Requiem Mass: *Kyrie*, *Requiescat*, *Dies Irae*, and *Lux Aeterna*. The familiar ritual words are suggested and thematically treated in the entirely instrumental score.

The following analysis has been prepared by the composer William Bergsma:

The work, a highly personal and emotional expression, is concise and highly elided, taking barely twenty minutes to perform. The four movements can be characterized briefly: the first is a turbulent and varied movement, a *Kyrie* theme alternating with dance and song-like sections, and a chorale statement preceding a stormy coda. The second is a simple and tender treatment of a scale-like theme in eighth-notes, given a first statement in a solo bassoon. The third is a furious and bitter "scherzo." The last, a pastorella with stormy interpolations, has a simple 2-4 ending, dying off on the second inversion of a major triad.

Formally, the work is extremely intricate and tightly bound together. There are four characteristic motives: A, an octave leap upward; B, a short scale line, usually ascending and often in the Dorian mode; C, the melodic interval of a minor third downward. These pervade the symphony. The fourth, D, an interval of the augmented fifth (or its inversion, the diminished fourth) moving upward with or without passing-tones, is foreshadowed in the middle movements, but does not become prominent until the finale. In addition to these "germ-motives" the first theme (*Kyrie*), stated by four horns over throbbing triplets early in the first movement, undergoes changes of augmentation and diminution to become principal themes in other movements, and the chorale in the first movement appears occasionally in harmonic backgrounds.

The first movement (*Andante inquieto*, 12-8) opens with a troubled introduction made of A and B, building up to the first theme (*Kyrie*) intoned in four horns and repeated a little later in full orchestra. The



Intermission Time at a Berkshire Festival

BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

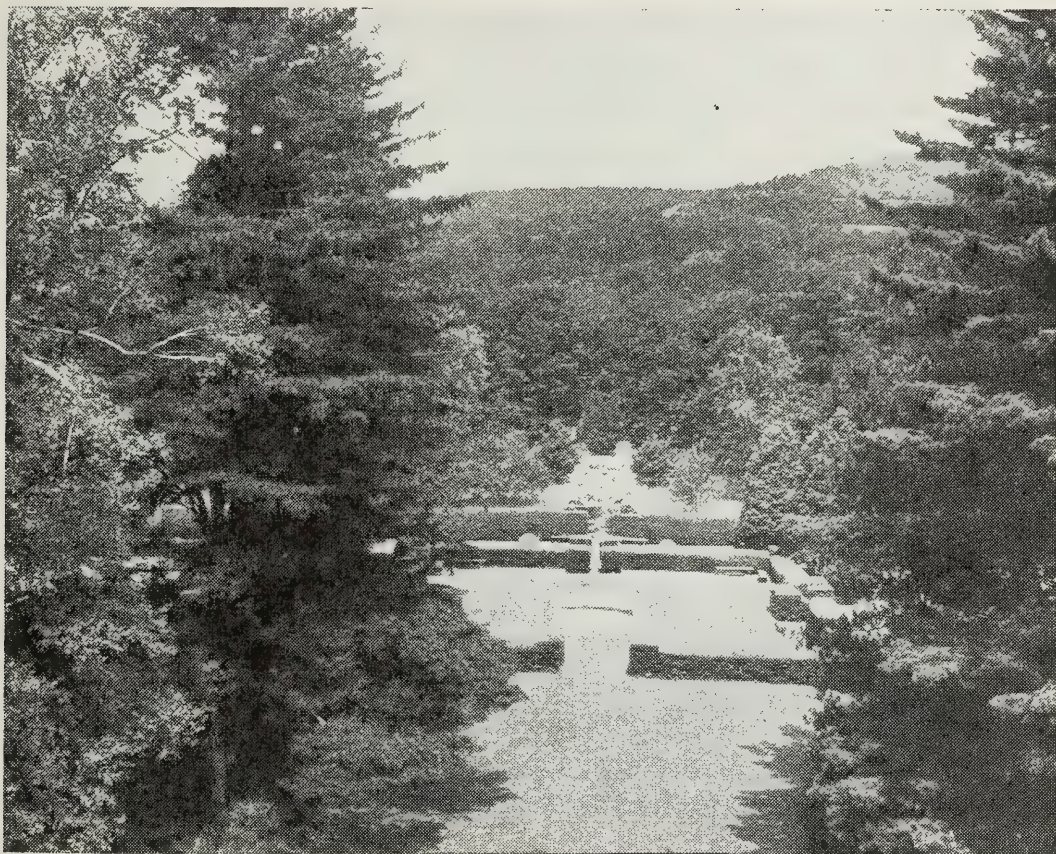
The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (*Eroica*), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "*Die Meistersinger*," Stravinsky's "*Petrouchka*" Suite, Shostakovich's Fifth Symphony, and Copland's Suite "*Appalachian Spring*."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's *Fantastic Symphony*, Schumann's *'Cello Concerto*, Strauss's "*Till Eulenspiegel's Merry Pranks*," Moussorgsky's "*Khovanstchina*" *Prelude*, Prokofieff's *Fifth Symphony*, Martinu's *Violin Concerto*, Thompson's "*Testament of Freedom*," and Beethoven's *Ninth Symphony*.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "*Peter Grimes*," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, address G. E. Judd, Manager, Symphony Hall, Boston 15, Mass.



Tanglewood Gardens

time changes to 6-8 in a *poco meno mosso*, the 'cellos having a swaying, lamenting diminution of the *Kyrie*. This merges into an extended scherzo-like section; legato duplets in the strings build to a broad *appassionato* scale theme, under which a chorale is stated. The *Kyrie* theme in singing triplets comes through this in the 'cellos; a brief quasi-recapitulation of A (ornamented), B, and the *Kyrie*, ends with a forceful iteration of the descending minor third over the strong triplet syncopation; a soft octave skip in the bassoon ends the movement.

The second movement (*Largo*, 4-4) treats a scale pattern (B?) in a tender bassoon melody, repeated through the choirs of the orchestra with slight variations. No other thematic material is used; the chorale appears unobtrusively in trombones, and the movement closes quietly with the characteristic bassoon octave, after a threatening and enigmatic phrase in the upper strings (D) which will make itself felt better.

The *Presto* begins with a flare in brass, followed by a rhythmic iteration in strings. The *Kyrie* theme in extreme diminutions is alternated with C ornamented with wind double-tonguings, to which the octave makes its ubiquitous entry. A furious climax dies away on minor thirds and the octave leap.

In the last movement (*Largo pastorale*) the characteristic octave leap is filled in with the fifth in a quiet theme echoed and re-echoed over a flowing background. There are brass interjections; the stormy triplets return from the first movement; the enigmatic D theme (in its diminished-fourth form) flares in the trombones against octave leaps in horns. The minor third asserts itself melodically, a polytonal chord hits against it in the trombones, D in diminution recalls the scherzo section of the first movement. The chorale is stated, *largamente*, in full brass, strings and solo winds sing out the triplet treatment of the *Kyrie* theme (marked "*Requiescat*"), three times a low E breaks a pause, and divisi strings die away in a long-held major triad.



Howard Hanson was born of Swedish parents, Hans and Hilma Hanson, at Wahoo, Nebraska. First taught by his mother, he continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the "College of the Pacific" in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music at Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this orchestra, the composer conducting.

In addition to the three symphonies, Dr. Hanson's orchestral works include the symphonic poems "North and West" (1923), "*Lux Aeterna*" (1923), and "Pan and the Priest" (1926). There is an Organ Concerto (1926), and a suite from "Merrimount." "Merrimount," a three-act opera to a libretto of Richard Stokes, was produced by the Metropolitan Opera Company in New York in 1932. Choral works include "The Lament of Beowulf" (1925); "Heroic Elegy" (1927); Songs from "Drum Taps," after Walt Whitman (1935); and a transcription for chorus and orchestra of Palestrina, "Pope Marcellus Mass" (1937). Chamber works include a piano quintet, a piano quartet, and a string quartet.

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SYMPHONY NO. 6, *Op.* 104

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland


The Sixth Symphony of Sibelius was completed in January, 1923, and first performed at a concert in Helsinki on the 19th of February, the composer conducting. The first performance in the United States was given by the Philadelphia Orchestra, Leopold Stokowski conducting, April 23, 1926. The first performance in Boston was by the Boston Symphony Orchestra, February 28, 1930. There were further performances on March 28 of the same season, March 10, 1933, and December 6, 1940.

The Symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, harp and strings. It is dedicated to Dr. Wilhelm Stenhammer.*

THE course of the creative life of the artist Sibelius was interrupted by the vicissitudes of World War I, and the internal troubles which his country suffered as its aftermath. Plans for his Fifth Symphony were taking shape when the war broke out. The Symphony

* Composer, conductor and pianist of Stockholm (1871-1927).

was finished and performed in 1915, but did not satisfy him. In the spring of 1918, the composer seems to have undergone what might be called a symphonic resurgence. A letter of May 20th breathes an elation in the abundance of ideas which seemed crowding upon the composer for expression. He wrote that he was recasting the Fifth Symphony in a new form, and had thought out two more — a sixth, to be “wild and impassioned in character, sombre with pastoral contrasts, probably in four movements, with the end rising to a sombre roaring of the orchestra, in which the main theme is drowned.” The seventh symphony he then conceived as full of “the joy of life and vitality.” The composer hastened to add in the same letter: “All this with due reservation. It looks as if I were to come out with all these three symphonies at the same time. . . . In regard to the Symphonies 6 and 7, the plans may possibly be altered according to the development of the musical ideas. As usual, I am a slave to my themes and submit to their demands.” As might have been expected, the revised Fifth Symphony and the two new ones did not reach completion until further years had elapsed, nor did the final form of the new symphonies fulfill the prescriptions of the letter quoted above. The Fifth Symphony was completed in the autumn of 1919, the Seventh in March, 1924. Sibelius, departing for concerts in Norway and Sweden on January 14, 1923, left behind him three completed movements of his Sixth Symphony. On his return home, the fourth movement was quickly finished, and the whole performed on the 19th of February. Sibelius preceded the symphony with several minor works,* each having its first performance, and repeated the programme on February 22nd. This was his last appearance as conductor in Finland. It was less than a fortnight after this performance (March 22nd) that Sibelius recorded in his diary the completion of the Seventh Symphony.



The Sixth Symphony, less frequently performed than its fellows, has its champions among the special advocates of Sibelius. Constant Lambert has written in his “Music Ho!”: “Although at present this fascinating study in half-tones, emotional and orchestral, is overshadowed by the grandeur of No. 5, I feel that future commentators may find its intimate quality more indicative of the true Sibelius, just as many of us feel that Beethoven’s fourth and eighth symphonies are more *echt-Beethoven* than the popular odd-number symphonies.”

Cecil Gray is particularly reminded by the Sixth Symphony of the famous remark of Sibelius that while contemporary composers were

* Overture “The Hunt,” “Pastorale,” “Valse Chevaleresque,” and two little suites

producing "musical cocktails" in great variety, he was offering the world "pure cold water." "It is, indeed," writes Mr. Gray, "the purest and coldest water that has yet flowed from the Sibelian fountain. As has already been suggested, the keynote of the work consists in a sense of serenity and poise, avoiding every kind of extreme, and this characteristic is found in every aspect of it. The composer does not make use of the lavish palette of the modern orchestra, but neither does he here restrict himself to the austere, classical orchestra of most of his symphonies, permitting himself the mild relaxation and luxury of a harp, which he had not employed since the First, and a bass clarinet, which he has not elsewhere employed at all in his symphonies. The colouring, in consequence, is neither opulent nor ascetic, neither bright nor sombre, but in intermediate tones, pearl greys and light browns, softly luminous. Similarly the tempos are neither conspicuously fast nor slow; pianissimos and fortissimos are rare; the full orchestra is hardly used at all in the whole work, but when it is, never for purposes of mere sonority.

"This suggestion of balance between extremes is further symbolically reflected in the tonality of the first movement, which is ostensibly that of D minor, but with the B natural, giving the impression of hovering ambiguously between major and minor. This modal atmosphere, unusual in the music of Sibelius, which is almost invariably strongly tonal in character, can also be perceived in the other movements; it is a characteristic, indeed, which imparts an underlying spiritual unity to the whole four movements, just as the perpetually recurring interval of the augmented fourth does in the Fourth Symphony. On the other hand, there is not, so far as the present writer is aware, any instance in this work of a theme from one movement occurring, however fleetingly, in another movement, although this all-pervasive modality might seem to suggest some kind of thematic interconnection at times."

The following searching analysis was made by Lawrence Gilman for the programmes of the Philadelphia Orchestra:

"The first movement begins (*Allegro moderato*, A minor, 2-2) with an introductory passage for strings alone, without basses, derived from a phrase which recalls Beethoven by its use of melodic intervals progressing in simple diatonic steps. A characteristic theme is outlined by the flutes, moving in thirds. There are subsidiary themes, likewise progressing by thirds, and diatonically, so that this device might almost be regarded as the hallmark of the symphony.

"The movement is dominated by a subject in eighth-notes that is heard from the first violins, divided in three parts, and playing *spiccato*; its melodic outline is closely akin to that of the earlier subject for the flutes. The orchestra plays with it ceaselessly for more

than half a hundred measures, after which it merges into the flute theme, now joined at the octave by the 'cellos. The familiar thirds are everywhere — in the figures in thirty-second notes for the flutes, oboes and clarinets; in the violins and violas; in the ascending and descending scale passages for the 'cellos, *pizzicati*.

"Exuberant and sweeping *arpeggio* figures for the wood wind introduce a passage in C major in which the second violins and 'cellos (joined later by the violas) march up and down the scale, *pizzicati*, against octaves in contrary motion for the bassoons and flutes. A tremolo figure for the 'cellos and basses, rushing scales in unison and octaves for the wood wind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, *poco tranquillo*. The final effect is modal, with a suggestion of the first 'authentic' mode, the Dorian.

"The second movement (*Allegretto moderato*, 3-4) begins in a mood of poignant, melancholy sweetness, in the projection of which we encounter again the ubiquitous scales. The movement opens with a chord passage for flutes and bassoons in four-part harmony, at first in D minor, but gradually passing into the key of the movement in G minor. First violins, *divisi*, give the chief theme (*mp, espressivo*) accompanied by chords for the wood wind. The characteristic portion of this theme, a drop of a seventh, breaks the ascending scales which follow it almost immediately, introduced by the violas. The chief theme is restated by the first violins, in fuller voice (*mf, dolce*), against the ascending scales in the other strings. The scales become more tumultuous, and introduce a broadly lyrical and expressive theme in B-flat major for the first violins and 'cellos in octaves, against a repeated chord accompaniment. But the earlier scale subject soon returns, and is followed by a passage, *poco con moto*, in which the strings play a tricky figure in thirty-second notes harmonized at first in consecutive sevenths, with the wood wind adding an elfin discourse. There is an increase in sonority, and the movement ends with another quasi-ecclesiastical cadence, for harps, strings, and oboes.

"The characterizing feature of the Scherzo is the theme which opens it (*Poco vivace*, 6-8). This subject is chiefly rhythmical in its nature — a reiterated pattern of an eighth note followed by a sixteenth, announced by the violins over a chord of D minor sustained by trombones, horns, basses, and bass clarinet. There is a contrasting theme, of a gentler and more lyrical character, at first for wood wind in thirds (oboes, flutes, bassoons), then for the violins, which develops into a flowing sixteenth-note melody for the strings. The restless opening subject finally possesses the whole orchestra, there is a crescendo molto, a *sfz* chord of C-sharp minor for the brass, a final return of the flowing sixteenth-notes for the strings, *crescendo*, and an

abrupt *fortissimo* close on the second theme, in thirds, for strings, wood, and brass.

"The Finale begins (*Allegro molto*, C major, 4-4), with a heroic subject proclaimed, *forte*, by the violins, wood wind, and two horns, and answered by a phrase of noble beauty scored for the lower strings, *divisi*. This is briefly developed, and then the mood changes to one of strongly contrasted agitation. A restless figure in sixteenth notes is heard in the strings, and the spirit of the music becomes increasingly perturbed, its texture increasingly chromatic — in contrast to the pre-vaillingly diatonic character of the rest of the work. There is a *crescendo molto*, and a *fff* climax for the whole orchestra. A version of the first theme of the movement is sounded by the strings alone, and then the opening section is recalled in a paraphrase of greatly enriched harmonic and instrumental texture and heightened expressiveness. The coda (*Doppio più lento*) is an imposing summarization of the root idea of the symphony — the exaltation of the diatonic scale and the interval of the third. The work ends quietly, with a dying away of the strings and timpani in D minor."

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SYMPHONY NO. 2, *Op. 19*

By DMITRI KABALEVSKY

Born in St. Petersburg, December 30, 1904

Composed in 1934, this symphony was first performed by the Moscow Philharmonic Orchestra under the direction of Albert Coates, December 25, 1934. The symphony had its first American performance at a broadcast concert of the NBC Symphony, Arturo Toscanini conducting, November 8, 1942. There have been subsequent performances by other of our orchestras.

The symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, and strings.

AFTER a loud introductory chord an incisive theme in C minor is played by the clarinet and presently carried to a higher octave by the full body of the strings. A second theme of more lyric character is also presented by the clarinet, given woodwind and then string reinforcement. In the development the bassoon gives the first theme a more accentuated form over drum taps. This theme is the subject of a highly dramatized discourse which it dominates as its full-voiced treatment continues. The excitement subsides, and the clarinet brings back the second theme over soft string accompani-

ment. A horn joins in duet, and the strings later take it up. There is a *crescendo* to a large climax and a *prestissimo* coda.

The slow movement, *Andante non troppo* in G minor, opens with a melody for flute solo over an undulating string accompaniment on a figure which derives from its cadence. As before, the orchestra soon becomes the singing voice. There comes a *moderato* section with a new melody in D-flat major. This theme has full play. It is heard over a *pizzicato* string figure, is given to a trombone solo and at last to the clarinet, dying into silence.

The last movement begins in *scherzo* character, 6-8, but becomes a finale and is thematically integrated into a single movement. After prefatory notes on the bassoon, two clarinets bandy a sprightly duet in staccato. Picked up by the orchestra, this figuration is built to a climax and then engenders a full theme (violins *staccato*, and *piccolo*). There is a return to the opening matter of the movement (by the bassoon and clarinets as before). A *crescendo* leads into a section in E-flat minor, *molto agitato*, with a new rhythmic impulsion and a theme from the trombone. A *Prestissimo tenebroso* works up to a new climax on this theme. A final *Allegro*, equally rhythmic and also punctuated by the percussion, makes use of the earlier thematic material in the altered rhythm of 4-4. The second theme of the opening movement returns to bring a climax of high brilliance.

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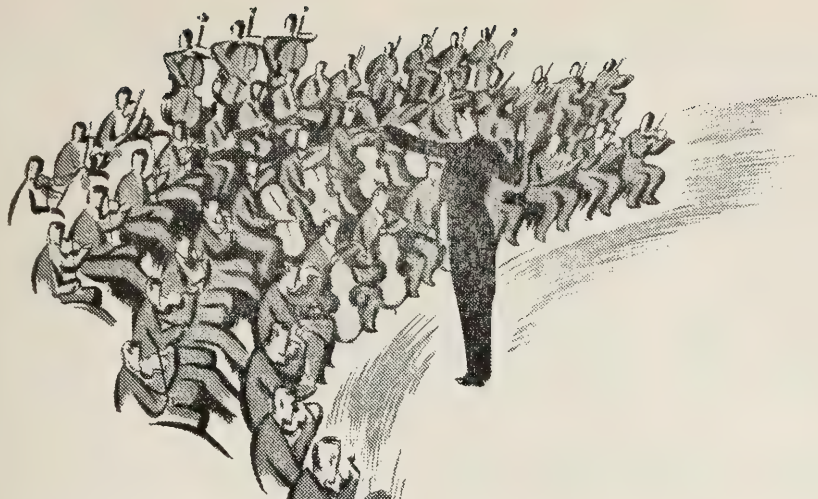
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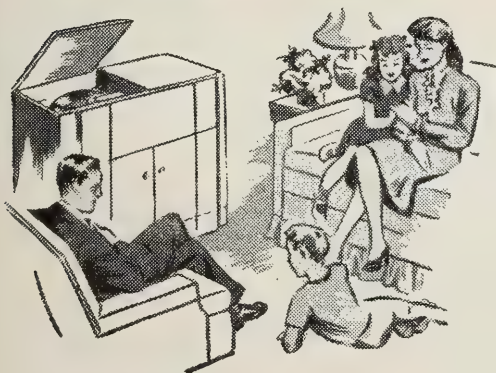
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Concert Bulletin of the Fifth Concert

WEDNESDAY EVENING, *April 10*

AND THE

Fifth Matinée

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with historical and descriptive notes by

JOHN N. BURK

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Programme

HAYDN..... Symphony in G major, No. 88

- I. Adagio; Allegro
- II. Largo
- III. Menuetto; Trio
- IV. Finale: Allegro con spirito

COPLAND..... Suite from the Ballet, "Appalachian Spring"

INTERMISSION

BRAHMS..... Symphony No. 2 in D major, *Op. 73*

- I. Allegro non troppo
- II. Adagio non troppo
- III. Adagietto grazioso; quasi andantino
- IV. Allegro con spirito

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SYMPHONY IN G MAJOR, No. 88

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

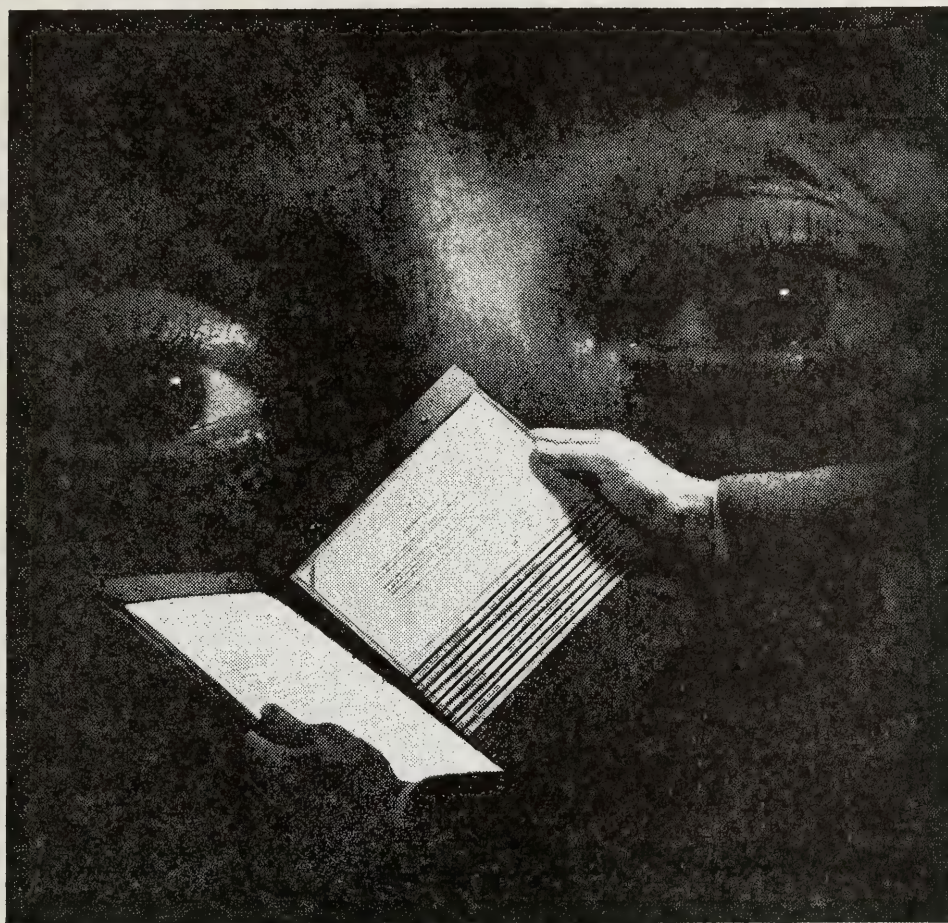
It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel*, in 1781. Purely instrumental music then took a subordinate place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel*, and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique*, a rival organization, for a brace of symphonies. Six were duly forthcoming, and the Symphony in G major, labelled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, is believed to have been written for Paris also.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs*, which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries.

In the personnel amateurs were mingled with professionals, but it is probable that the amateur players were more rigorously selected than the players of the *Concert des Amateurs*, which had as many as sixty string players in its ranks. At the concerts of the *Loge Olympique*, Giovanni Battista Viotti, the eminent violinist and accompanist to the Queen of France, stepped in as leader. The orchestra was placed on an especially erected stage in the *Salle des Gardes*, and the audience took its place in surrounding tiers of seats. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

The *Adagio* introduction, with its short but full-sounding chords, brings in complete contrast the sprightly opening subject, stated softly by the strings. The second subject, chromatic and suave, duly comes in in the dominant D major. The composer begins his development with light play upon a rippling string figure which has accompanied the first statement for full orchestra of the main subject. This figure,



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leaping about from key to key, sometimes in the minor, appearing in each part of the orchestra, gracefully setting off the theme itself, becomes the principal fabric of the development. The *Largo*, in D major, develops from a graceful and songful theme which brings three times an impassioned *fortissimo* outburst by the full orchestra. This *Largo* gives more than one premonition of the early slow movements of Beethoven. The Minuet, with little ornamental flourishes, is more courtly than some of Haydn's symphonic minuets. But in the Trio true peasant *Gemütlichkeit* is suggested by the droning bass in open fifths under the flowing theme. As soon as the delightful subject of the finale has made its first appearance, one knows that a strict rondo is in order, so that it may make as many "happy returns" as possible. It does so duly, sometimes enhanced by suspensive preparation (again a hint for Beethoven's later uses). One's lingering impression of the symphony is an abundance of little felicities in dynamic contrast, color variety and modulation, an inexhaustible store of adroitness masquerading as *naïveté*.

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SUITE FROM THE BALLET, "APPALACHIAN SPRING"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

Aaron Copland began to compose the music of his ballet in Hollywood in June, 1943, and completed it just a year later in Cambridge, Massachusetts. He wrote the ballet for Miss Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. The ballet was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington, D.C., October 30, 1944. The principal parts were danced by Miss Graham, Erick Hawkins, Merce Cunningham and May O'Donnell. Isamu Noguchi designed the architectural setting; Edith Guilfond, the costumes. Louis Horst conducted. Miss Graham and her company introduced "Appalachian Spring" to Boston during her engagement at Jordan Hall, January 26-27, 1945.

The original score called for a chamber ensemble of thirteen instruments. The present arrangement for symphony orchestra was made by the composer last spring. It requires woodwinds in twos, horns, trumpets and trombones in twos, piano, harp, percussion and strings. The score is dedicated to Mrs. Elizabeth Sprague Coolidge.

IN 1945 "Appalachian Spring," subtitled "Ballet for Martha," received the Pulitzer Prize for music, as well as the award of the Music Critics' Circle of New York for the outstanding theatrical work of the season 1944-1945.

The action of the ballet, as described by Edwin Denby in the *New York Herald-Tribune*, May 15, 1945, is concerned with "a pioneer celebration in the spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

Mr. Copland has supplied the following information about "Appalachian Spring":

"The music of the ballet takes as its point of departure the personality of Martha Graham. I have long been an admirer of Miss Graham's work. She, in turn, must have felt a certain affinity for my music because in 1931 she chose my Piano Variations as background for a dance composition entitled 'Dithyramb.' I remember my astonishment, after playing the Variations for the first time at a concert of the League of Composers, when Miss Graham told me she intended to use the composition for dance treatment. Surely only an artist with a close affinity for my work could have visualized dance material in so rhythmically complex and aesthetically abstruse a composition. I might add, as further testimony, that Miss Graham's 'Dithyramb' was considered by public and critics to be just as complex and abstruse as my music.

"Ever since then, at long intervals, Miss Graham and I planned to collaborate on a stage work. Nothing might have come of our intentions if it were not for the lucky chance that brought Mrs. Elizabeth Sprague Coolidge to a Graham performance for the first time early in 1942. With typical energy, Mrs. Coolidge translated her enthusiasm into action. She invited Martha Graham to create three new ballets for the 1943 annual fall festival of the Coolidge Foundation in Washington, and commissioned three composers — Paul Hindemith, Darius Milhaud and myself — to compose scores especially for the occasion.*

"After considerable delay Miss Graham sent me an untitled script.

* Milhaud's ballet was "Imagined Wing," performed at the Library of Congress October 28-30, 1934, and Hindemith's ballet was "Hérodiade." Miss Graham changed this title to "The Mirror Before Me." "The Mirror Before Me" and "Appalachian Spring" were performed by Miss Graham and her company at Jordan Hall, Boston, in her engagement January 26-27, 1945.

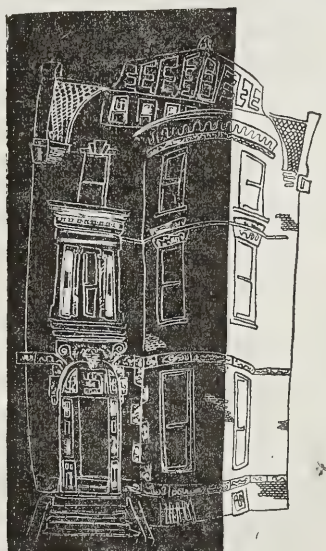
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I suggested certain changes to which she made no serious objections. The première performance took place in Washington a year later than originally planned — in October, 1944. Needless to say, Mrs. Coolidge sat in her customary seat in the first row, an unusually interested spectator. (She was celebrating her eightieth birthday that night.)

"The title *Appalachian Spring* was chosen by Miss Graham. She borrowed it from the heading of one of Hart Crane's poems, though the ballet bears no relation to the text of the poem itself.

"The Suite arranged from the ballet contains the following sections, played without interruption:

- (1) *Very slowly* — Introduction of the characters, one by one, in a suffused light.
- (2) *Fast* — Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
- (3) *Moderate* — Duo for the Bride and her Intended — scene of tenderness and passion.
- (4) *Quite fast* — The Revivalist and his flock. Folksy feelings — suggestions of square dances and country fiddlers.
- (5) *Still faster* — Solo dance of the Bride — Presentiment of motherhood. Extremes of joy and fear and wonder.
- (6) *Very slowly* (as at first) — Transition scene to music reminiscent of the introduction.
- (7) *Calm and flowing* — Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme — sung by a solo clarinet — was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift to be Simple*. The melody I borrowed and used almost literally, is called *Simple Gifts*. It has this text:

'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down
Where we ought to be.

And when we find ourselves
In the place just right
'T will be in the valley
Of love and delight.

When true simplicity is gain'd,
To bow and to bend we shan't be asham'd.
To turn, turn will be our delight,
'Till by turning, turning we come round right.

- (8) *Moderate* — Coda — The Bride takes her place among her neighbors. At the end the couple are left 'quiet and strong in their new house.' Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music."

After witnessing Copland's ballet, Virgil Thomson wrote about it in the *New York Herald-Tribune* (May 20, 1945) as follows:

"The Copland subject is marriage preliminaries in nineteenth-century rural America. The style is pastoral, the tone, as is appropriate to the pastoral style, blythe and beatific. The material is folklore, some of it vocal, some violinistic. The harmonic treatment, based chiefly on open fourths and fifths, evokes our sparse and dissonant rural tradition rather than the thick suavities of our urban manner. The instrumentation is plain, clean-colored, deeply imaginative. It is designed not only to express the moods of the story but to amplify the characteristics of the *dramatis personae*. It is both poetically effective and theatrically functional. It is also musically interesting; it has style.

"Every aspect of the work is musically interesting, though all of it is not equally intense as expression. If there is by moments, even in energetic passages, a static quality that doesn't seem to be advancing the story any, that same immobility, when it comes off right, gives us both the very particular Copland miracle and that blythe Elysian Fields note that is ideally the pastoral manner. Specifically, this effect seemed to me on first hearing to be more intense at the beginning and at the end of the work than in its middle sections. A second hearing revealed it at somewhere near its best in the second, as well as in the first, number and in the central (country fiddle style) *pas de deux*. Elsewhere the expressivity seemed less powerful, though the musical texture was always interesting and the adequacy of the poetic and theatrical treatment, even at its least intense, of great help to those on the stage."

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BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (*Eroica*), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "*Die Meistersinger*," Stravinsky's "*Petrouchka*" Suite, Shostakovitch's Fifth Symphony, and Copland's Suite "*Appalachian Spring*."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's *Fantastic Symphony*, Schumann's 'Cello Concerto, Strauss's "*Till Eulenspiegel's Merry Pranks*," Moussorgsky's "*Khovanstchina*" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "*Testament of Freedom*," and Beethoven's Ninth Symphony.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "*Peter Grimes*," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, address G. E. Judd, Manager, Symphony Hall, Boston 15, Mass.

SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed it with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the first Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtshach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtshach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more

secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op. 79*. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff*

* She had teasingly upbraided him for spelling "symphony" with an "f."

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and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty,' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's

symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his *Life of Brahms*: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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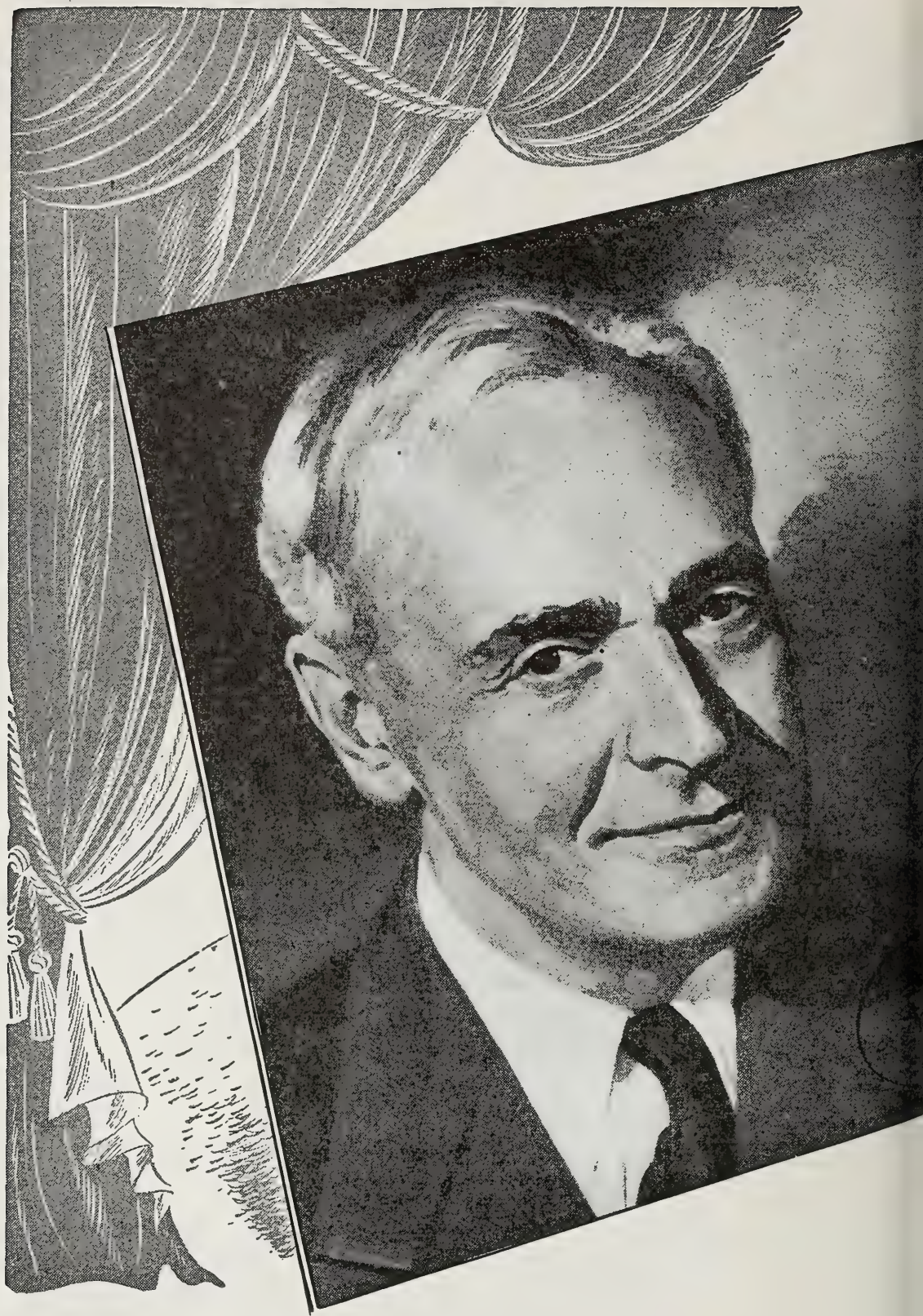
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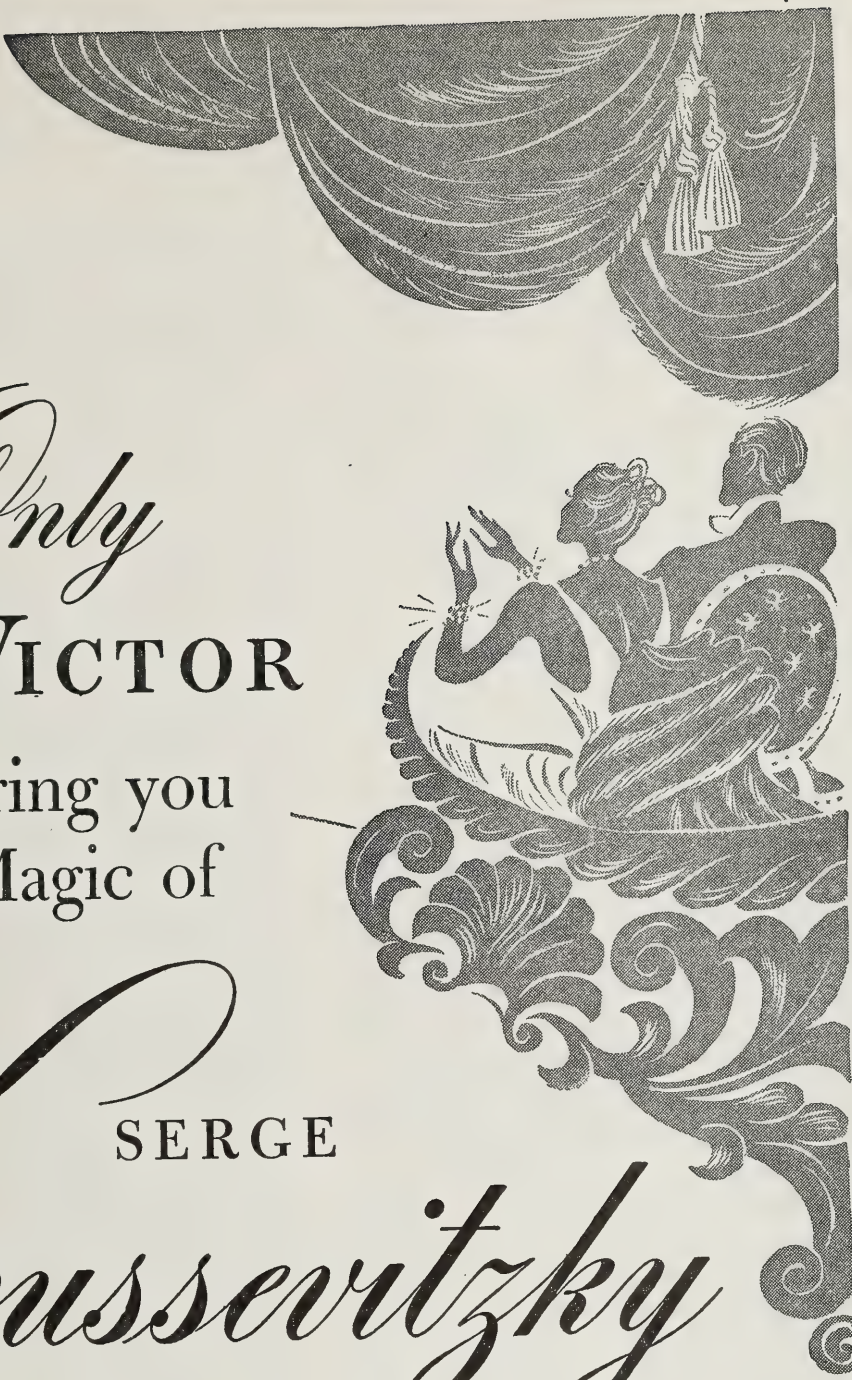
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- BACH.....Overture (Suite) No. 3 in D major, for Orchestra
II January 9
Brandenburg Concerto No. 5 in D major, for
Orchestra with Piano, Violin and Flute
Piano: LUKAS FOSS IV March 13
Violin: RICHARD BURGIN
Flute: GEORGES LAURENT
- BEETHOVEN.....Symphony No. 1 in C major, *Op.* 21
IV March 13
Symphony No. 6, in F major, *Op.* 68, "Pastoral"
III February 13
Overture to "Coriolan," *Op.* 62 (after Collin)
III February 13
- BRAHMS.....Symphony No. 2 in D major, *Op.* 73
V April 10
Symphony No. 4 in E minor, *Op.* 98
II January 9
- BRITTEN.....Passacaglia and Four Sea Interludes from
the Opera, "Peter Grimes," *Op.* 33
(First performance in New York) IV March 13
- COPLAND.....Suite from the Ballet, "Appalachian Spring"
V April 10
- DUKELSKY.....Violoncello Concerto
Soloist: GREGOR PIATIGORSKY
(First performance in New York) II January 9
- HAYDN.....Symphony in G major, No. 88
V April 10
- KABALEVSKY.....Symphony No. 2, *Op.* 19
IV March 13
- PROKOFIEFF....."Classical" Symphony, *Op.* 25
I November 14
Symphony No. 5, *Op.* 100
(First performance in New York) I November 14
Symphony No. 5, *Op.* 100
III February 13
- SIBELIUS.....Symphony No. 2, in D major, *Op.* 43
I November 14



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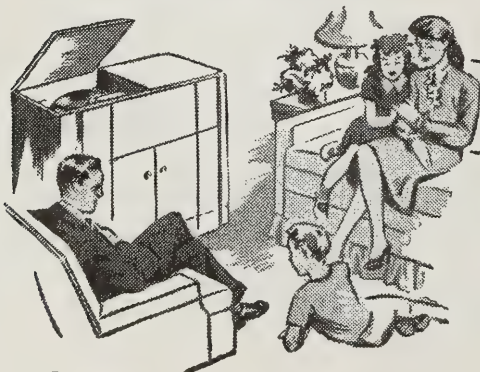
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DIAMOND.....Rounds for String Orchestra

- I. Allegro, molto vivace
- II. Adagio
- III. Allegro vigoroso

BARBER.....Concerto for Violoncello and Orchestra, *Op. 22*

- I. Allegro moderato
- II. Andante molto sostenuto
- III. Molto allegro e appassionato
(*First performance in New York*)

INTERMISSION

BRAHMS.....Symphony No. 1 in C minor, *Op. 68*

- I. Un poco sostenuto
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; Allegro non troppo, ma con brio

Soloist:

RAYA GARBOUSOVA

BALDWIN PIANO

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RAYA GARBOUSOVA

RAYA GARBOUSOVA was born in Tiflis, Caucasia. Music was about her in her childhood, for her father was Professor of the Tiflis Conservatory of Music and a member of the symphony orchestra there. At the age of nine, Miss Garbousova entered the State Conservatory of Music, studying piano, but soon made the 'cello her instrument. She graduated with honors as a 'cellist and was sent to Moscow under a Georgian scholarship. While still a young girl she made concert tours in Russia and eventually extended her engagements to include each principal country of Europe. She came to America in December, 1934. Her career as virtuoso here has included appearances with the Boston Symphony Orchestra November 29-30, 1935 (Haydn's Concerto in D major), and December 27-28, 1937 (Monday-Tuesday Series: Tchaikovsky's Variations and Boccherini's Concerto in B-flat major).

ROUNDS FOR STRING ORCHESTRA

By DAVID DIAMOND

Born at Rochester, New York, July 9, 1915

"Rounds for String Orchestra" was composed in June and July, 1944, by commission for Dimitri Mitropoulos, and was first performed by this conductor and the Minneapolis Symphony Orchestra, November 24 of that year. It was performed by the New England Conservatory Orchestra, Malcolm Holmes conducting, in Jordan Hall, December 12 last.

AT THE very outset of the first movement, so the composer explains, "the different string choirs enter in strict canonic fashion as an introduction for the main subject, which is played by the violas and soon restated by the 'cellos and basses. The *Adagio* is an expressive lyric movement, acting as a resting-point between the two fast movements. The last movement again makes use of characteristic canonic devices, though it may more specifically be analyzed as a kind of fugal movement cast in rondo form. The rhythmic device which opens the first movement is again utilized in the last movement as a kind of counter-subject for the principal thematic ideas, so helping to 'round' out the entire work and unify the entire formal structure."

Mr. Willi Apel, whose "Harvard Dictionary of Music" is invaluable when a precise but adequate definition of a musical form is required, has this to say about the round: "Common name for a circle

canon, *i.e.*, a canon in which each singer returns from the conclusion of the melody to its beginning, repeating it *ad libitum*. The result of a three-voice round is indicated in the following scheme:

$$\begin{array}{c} a \ b \ c \parallel a \ b \ c \parallel \\ a \ b \ :c \ a \ b: \\ a \parallel b \ c \ a \parallel \end{array}$$

It appears that the melody of a round always consists of sections of equal length which are so designed as to make good harmony with each other. . . . The earliest and most famous round is the Sumer-canon of the thirteenth century which is designated as *rota* (wheel). The rondellus of the thirteenth century was much the same thing, possibly lacking the initial imitation, *i.e.*, with all the voices starting simultaneously (after the repeat sign). . . . Rounds enjoyed an extreme popularity in England, particularly in that variety known as catch."



David Diamond studied violin with André de Ribaupierre at the Cleveland Institute of Music; composition with Bernard Rogers at the Eastman School of Music, with Roger Sessions and Paul Boepple in New York, and with Nadia Boulanger at Fontainebleau and Paris. He has had numerous fellowships and other awards.

His orchestral works include the "Psalm" for orchestra (1936), performed recently by the San Francisco Symphony under Pierre Monteux; Concerto for Violin and Orchestra (1936); Suite from the Ballet "Tom" to a scenario by E. E. Cummings (1936); Aria and Hymn for Orchestra, dedicated to the memory of Albert Roussel (1937); an Overture for Orchestra (1937); Variations for Small Orchestra (1937); Heroic Piece for small orchestra (1938); Elegy in memory of Maurice Ravel for Strings and Percussion (1938); Concerto for 'Cello and Orchestra (1938); First Symphony (1940), first performed by the New York Philharmonic under Dimitri Mitropoulos in 1941; Concerto for Chamber Orchestra (1940). The Second Symphony, composed in 1941, had its first performance by the Boston Symphony Orchestra, October 13, 1944. The Third Symphony was composed in 1945. He composed the incidental music for the recent production of Shakespeare's "The Tempest."

Chamber music works include a Sonata for 'Cello and Piano (1936-38); Concerto for String Quartet (1936); Quintet for Flute, String Trio and Piano (1937); Quartet for Piano and String Trio (1938); String Quartet No. 1 (1940); String Quartet No. 2 (1943-44); Preludes and Fugues for the piano; Concerto for Two Solo Pianos (1942), introduced by Bartlett and Robertson and more recently by Morley and Gearhart; numerous songs to texts by Shelley, John Clare, Katherine Mansfield, Katherine Anne Porter, E. E. Cummings, Carson McCullers, T. S. Eliot, Robert Penn Warren and Kenneth Patchen. His most recently completed work is the "Rounds" for string orchestra. The following are in course of composition: a ballet, "The Dream of Audubon," to a scenario by Glenway Wescott; a Sonata for Violin and Piano; songs to texts by St. Teresa of Avila, Herman Melville, James Agee and Thomas Mann.

CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op. 22*

By SAMUEL BARBER

Born in West Chester, Pa., March 9, 1910

The Concerto for Violoncello, which is here having its first performances, is scored for two flutes, oboe, English horn, two clarinets and bass clarinet, two bassoons, two horns, three trumpets, timpani, bass drum, and strings.

AT THE close of the score the composer has written, "November 27, 1945 — Capricorn."* He submits the concerto in its own musical terms, which he considers do not call for verbal description or analysis. There is a considerable cadenza in the first movement.

Music figured early in Samuel Barber's life. It is told that he had piano lessons at the age of six and at seven made his first attempt at composition. He entered the Curtis Institute of Music in Philadelphia when he was thirteen, and there he studied piano with Isabelle Vengerova and singing with Emilio de Gogorza. But his main interest was composition, which he studied with Rosario Scalero.

There have been performances of his music by orchestras in the United States, in London, in Rome, in Salzburg, in Moscow, and other European cities. The Boston Symphony Orchestra has performed his Overture "The School for Scandal," his "Essay for Orchestra" No. 1, his Violin Concerto, his "Commando March," and his Second Symphony (dedicated to the Army Air Forces). His Adagio for Strings was conducted numerous times by Arturo Toscanini and taken by him to South America. Mr. Barber has also written a Symphony in One Movement, which he has revised, a second "Essay," "Music for a Scene from Shelley," and his "Capricorn Concerto" for Flute, Oboe, Trumpet, and Strings. His chamber music includes a Serenade for String Quartet, "Dover Beach" (for baritone voice and string quartet), a Violoncello Sonata and a String Quartet in G minor. For chorus he has written "The Virgin Martyrs" (for women's voices), "Reincarnation," and "A Stop Watch and an Ordnance Map" (for men's voices and kettle drums). He has also written a number of songs.

He served in the United States Army as Corporal in the Army Air Corps.

* "Capricorn" is the name of Mr. Barber's House at Mt. Kisco, N. Y.

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SAMUEL BARBER

By ROBERT HORAN

(Quoted in part from *Modern Music*, March-April, 1945)

Since the ancient part of this century, when the movement of modernism in music, as in all the arts, was embarked upon; since its tar-and-feather days of riot and conversion when the première of a new work constituted a breach of the peace, musical composition seems to have suffered from a fraudulent energy, a kind of "middle age." There is an over-emphasis everywhere on the periphery, the marginalia, the function or the contemporaneity of music. It may be neither here nor there that a certain natural period of revolutionary

brilliance is clearing away and leaving a good deal of smoke. But today one has so often the feeling that music has a superfluity of supports and facilities, what Busoni has termed a "mimicry of temperament."

If music has lost some of its earlier vitality, musical criticism, on the other hand, has become perverse and deceptively sophisticated. It is a commonplace to hear Wagner referred to as "pleasant" or the Beethoven symphonies as "nicely made"; which is simply a reversal of the critical terminology for standard works so that certain contemporary ones may be more easily included on the same level. It is therefore refreshing and uncommon to discover individuals who, without resorting to any current standard of methods or mannerisms, have entered the front-rank of contemporary composition.

It is in this sense that the music of Samuel Barber seems of particular importance; because of its concentration on the beauty and possibility of design; because of its alive and moving personality and its entirely musical integrity.

What has been designated as conservative in Barber's work is partially due to this emphasis on the larger aspects of architecture. Instead of cohering small units, he coheres large ones; instead of designing for textural pieces, explosions, surprises, unusual sound combinations in small relationships, he regards these as a matter of texture, and texture as the surface of his fabric. His orchestration is simple and aristocratic. His movement uses little static development and the invention seems to move underneath rather than on top of the music. It is essentially non-eclectic and non-urban and often romantic in character. His personality is decisive often by virtue of what he has learned to do without — the temptation toward breaking up instead of sustaining, the abdication of strong thematic material in favor of immediacy or effect. He makes concessions to simplicity but none to pedestrianism, although his work suffers occasionally from a false sense of security.

This kind of music is neither sinewy nor athletic. It is not particularly robust or nervous, in the American sense of these words. It is not folksongish or nationalistic; its flavor as well as its technic is rather international in character. This perhaps explains, to a degree, the interest it has sustained outside the borders of this country. . . .

It is in pieces such as these [the Second "Essay" and the Adagio for Strings] that one discovers that Barber's music is not "neo"-anything. It is actually and absurdly romantic in an age when romanticism is the catchword of fools and prophets. It is written intensely for strings in a period when music is written intensely for brass. Its intention is wholly musical. Its convention is rare, in that it establishes a personality before an idea, but a meaning before an effect. It is economical, not of necessity but of choice. It is cerebral only in the perspective of its craft, its logic and its form. It cannot properly be called "the answer" to anything, or the direction that music *must* take, for its distinction is entirely individual. It lacks casualness and often spontaneity, and sometimes fails in the incident of irony or humor. But it is composed. On the paper and in the ear, its design and its articulateness reveal a profound elegance of style, and a personal, anti-mechanical melancholy.

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

The dark and sinister side of the C minor Symphony seems to have taken an unwarranted hold on the general consciousness when it was new. For a long while controversy about its essential character waxed hot after every performance. W. F. Apthorp bespoke one faction when he wrote in 1878 of the First Symphony that it "sounds for the most part morbid, strained and unnatural; most of it even ugly." Philip Hale, following this school of opinion, some years later indulged in a symbolic word picture, likening the symphony to a "dark forest" where "it seems that obscene, winged things listen and mock the lost." But Philip Hale perforce greatly modified his dislike of the music of Brahms as with the passage of years its oppressive aspects were somehow found no longer to exist.

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one of the great exordiums of music—a majestic upward sweep of the strings against the phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable—a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity"—a shy bird,

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even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

Not until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment, with spiritual self-questioning, and with unbounded ambition. The result — after a period of fourteen years between the first sketch and the completed manuscript — was a score which, in proud and imposing independence, in advance upon all

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- BARBER. Concerto for Violoncello and Orchestra, *Op.* 22
Soloist: RAYA GARBOUSOVA V April 13
- BEETHOVEN. Concerto for Pianoforte No. 5 in E-flat major, *Op.* 73
Soloist: ALEXANDER BOROVSKY III February 16
- BRAHMS. Symphony No. 1 in C minor, *Op.* 68 V April 13
- DIAMOND. Rounds for String Orchestra V April 13
- HANSON. Symphony No. 4, *Op.* 34 IV March 16
- KABALEVSKY. Symphony No. 2, *Op.* 19 IV March 16
- MOUSSORGSKY. Prelude to "Khovánstchina" II January 12
- MOZART. Symphony in E-flat major, No. 26 (K. 184) III February 16
- PROKOFIEFF. Symphony No. 5, *Op.* 100 I November 17
"Romeo and Juliet," Ballet, Second Suite, *Op.* 64 ter II January 12
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- SIBELIUS. Symphony No. 5 in E-flat major, *Op.* 82 II January 12
Symphony No. 6, *Op.* 104 IV March 16
- STRAVINSKY. Capriccio for Orchestra with Piano Solo
Soloist: JESÚS MARÍA SANROMÁ II January 12
- TCHAIKOVSKY. Symphony No. 6 in B minor, "Pathétique," *Op.* 74 III February 16

precedent, has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "It was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

* British Broadcasting Corporation Orchestra programme notes.

Boston Symphony Orchestra

[Sixty-fifth Season, 1945-1946]

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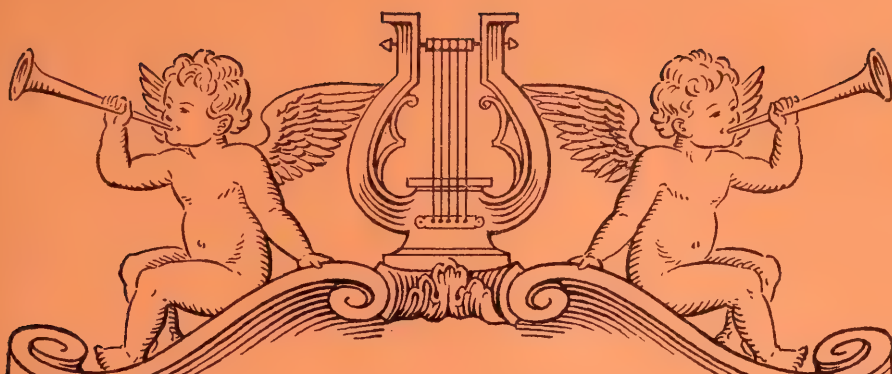
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| Berlioz | Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust" |
| Brahms | Symphonies Nos. 3, 4
Violin Concerto (Heifetz) |
| Copland | "El Salón México" |
| Debussy | "La Mer," Sarabande |
| Fauré | "Pelléas et Mélisande," Suite
Elegy (Bedetti) |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto (Concerto No. 12) |
| Harris | Symphony No. 3 |
| Haydn | Symphonies Nos. 94 ("Surprise"); 102 (B-flat) |
| Liadov | "The Enchanted Lake" |
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| Mendelssohn | Symphony No. 4 ("Italian") |
| Moussorgsky | "Pictures at an Exhibition"
Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); C major (338) |
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Scherzo and March; "Peter and the Wolf" |
| Ravel | Bolero; "Mother Goose," Suite
"Daphnis and Chloé," Suite No. 2 (new recording) |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | "Gymnopédie" No. 1 |
| Schubert | "Unfinished" Symphony; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra"
"Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Boatmen
(arrangement) |
| Tchaikovsky | Symphonies Nos. 4, 6; Waltz (from String Serenade);
Overture "Romeo and Juliet" |
| Vivaldi | Concerto Grosso in D minor |

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Boston Symphony Orchestra

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Concert Bulletin of the First Concert

FRIDAY EVENING, *November 16*

with historical and descriptive notes by

JOHN N. BURK

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FRIDAY EVENING, NOVEMBER 16

Programme

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72

SIBELIUS....."The Swan of Tuonela," Legend from the
"Kalevala," *Op.* 22, No. 3
(English Horn Solo: LOUIS SPEYER)

PROKOFIEFF....."Romeo and Juliet," Ballet, Second Suite, *Op.* 64 ter
Montagues and Capulets
Juliet, the Maiden
Dance
Romeo by Juliet's Grave

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47
I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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OVERTURE TO "LEONORE" NO. 3, *Op. 72*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

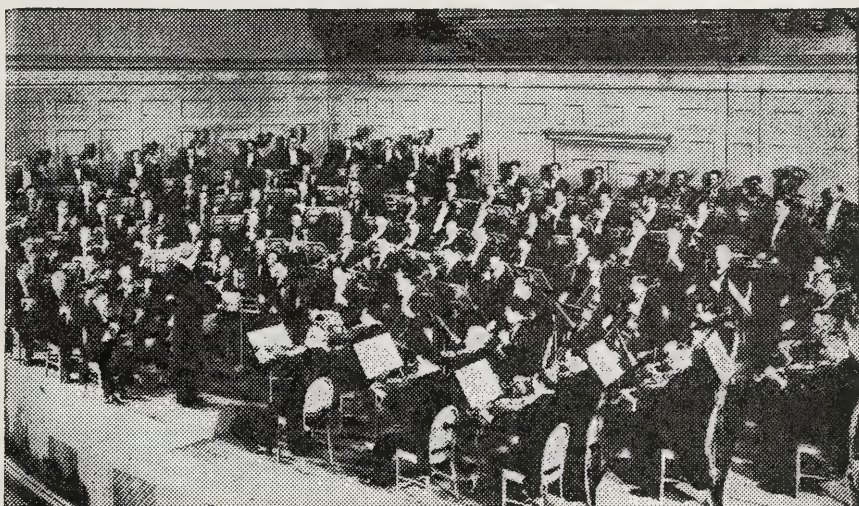
The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise*, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise*. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise*, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

Romain Rolland (in his invaluable study of "Leonora" in "Beethoven the Creator") weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He

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had inclined to the opinion of many that it would overshadow its surroundings and "sate the ear with a banquet of C major before the C major orgy of the finale." Having heard it thus played, however, at the centennial performances in Vienna, he "realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the overture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written."

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"THE SWAN OF TUONELA," LEGEND FROM THE "*KALEVALA*,"
Op. 22, No. 3

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"The Swan of Tuonela" was composed in 1893 and first performed in Helsingfors on April 13, 1896, the composer conducting.

The first performance by the Boston Symphony Orchestra was given on March 4, 1911. There were subsequent performances October 24, 1914, December 28, 1917, February 25, 1927, March 19, 1937.

The piece is scored for English horn solo, with oboe, bass clarinet, two bassoons, four horns, three trombones, timpani, bass drum, harp and strings.

SIBELIUS began his series of works based upon the folklore of the "*Kalevala*" with "*Kullervo*" in 1892. "*En Saga*" of the same year was more general in subject. But his cycle of four musical "Legends," describing the exploits of the hero Lemminkainen, was steeped in the spirit and letter of the "*Kalevala*."

The music grew from the composer's plan for an opera on a "*Kalevala*" subject, "The Creation of the Boat," which Sibelius undertook in 1893, himself preparing a text with the help of the author J. H. Erkko. He was advised that the libretto was unsuitable for opera-



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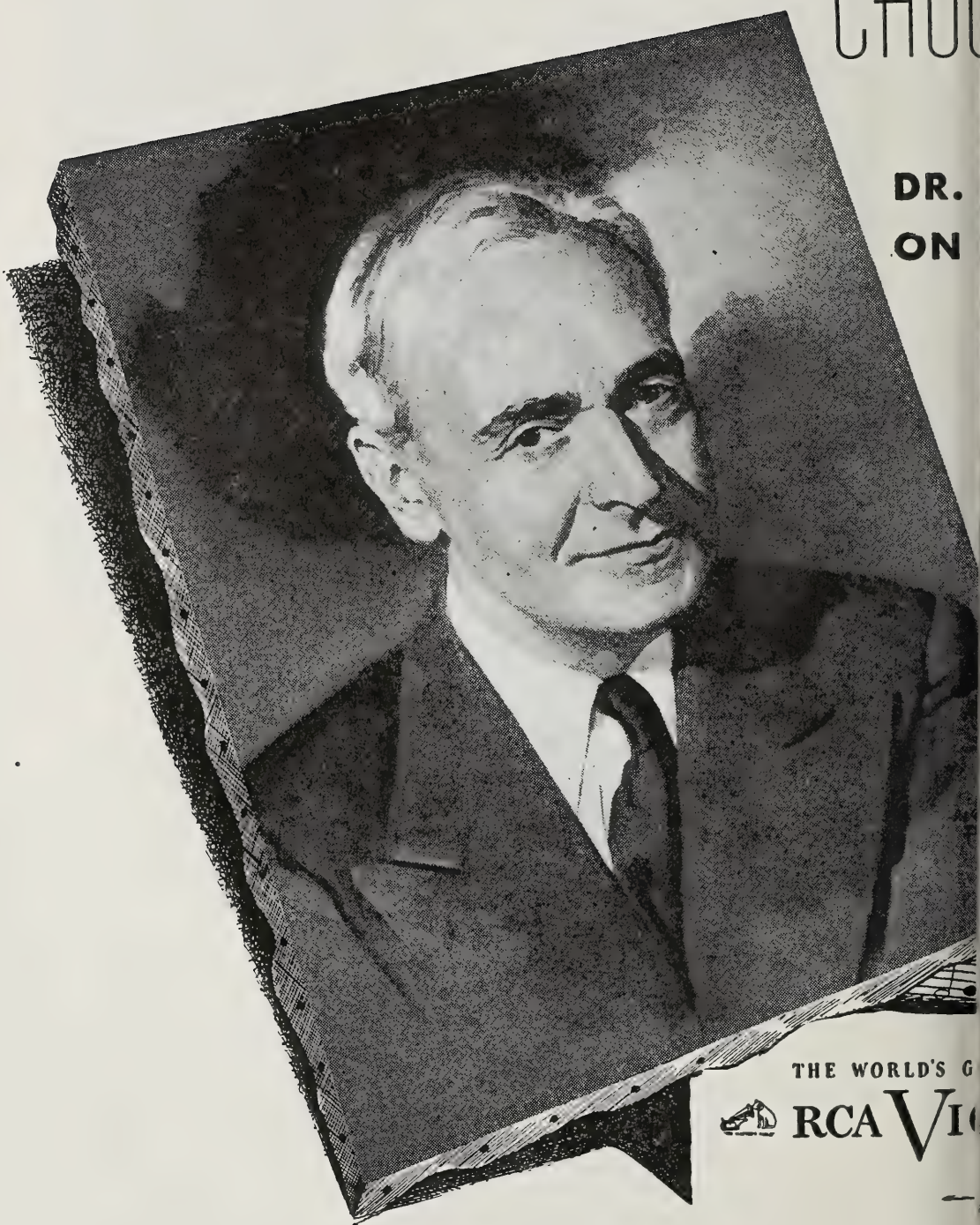
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tic purposes, and abandoned the idea. But he had already composed a prologue to the opera, and this became "The Swan of Tuonela." In 1895 he added to this one three more "legends," based upon the exploits of Lemminkainen: "Lemminkainen and The Maidens," "Lemminkainen in Tuonela," and "The Return of Lemminkainen." After conducting the cycle in 1896, Sibelius made a revision for a performance in the following year. In 1900 the last two ("The Swan of Tuonela" and "The Return of Lemminkainen") were again revised, and these only have been published.*

The following inscription appears upon the score of "The Swan of Tuonela":

"Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The "lively" Lemminkainen, a hero of the epic, woos the maiden of *Pohjola* (which was the legendary name of the northland), but must obtain the consent of her mother, Louhi, "the old and gap-toothed dame of Pohja." This hag, in whom more than one villainy in the "*Kalevala*" has its source, sets impossible labors upon Lemminkainen. He must capture on snowshoes the Elk of Hiisi, he must bridle "the fire-breathing steed" of Hiisi. He brings both to her, but she contrives

* "Something should be done about this," writes Cecil Gray

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a third task which can only result in his death. He must shoot a swan which glides upon the river of Tuonela. In the fourteenth Runo of the "*Kalevala*" it is told how Lemminkainen descends to the underworld, armed with his "twanging crossbow," and stalks the shores of "Tuoni's murky river." But the blind old cowherd Märkähattu has long awaited him.

"From the waves he sent a serpent,
Like a reed from out the billows;
Through the hero's heart he hurled it —"

The body is hewed into five pieces by the son of Tuoni, and cast into the turbulent waters. In the fifteenth Runo there are magnificent pages which tell of the heroic efforts of Lemminkainen's mother to find her boy. She invokes all the forces of nature to aid her search, and having found him, uses the "magic balsam" of the bees to heal the wounds and restore life to the veins.

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SECOND SUITE FROM THE BALLET "ROMEO AND JULIET,"

Op. 64 ter

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow, and there first performed. Prokofieff compiled two suites from this music, the first of which was performed in Moscow on November 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofieff conducted. The composer stated last year that he was preparing a third suite, in six movements.

The second suite had its first performance in Soviet Russia in the spring of 1937. It was subsequently played in Paris, Prague and London. The composer conducted at the concerts of the Boston Symphony Orchestra, March 25, 1938. It was conducted by Dr. Koussevitzky October 10-11, 1941.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contra-bassoon, four horns, two trumpets and cornet, three trombones and tuba, timpani, bass drum, military drum, triangle, bells, tambourine, cymbals, maracas, harp, piano, celesta and strings.

WHEN the ballet "Romeo and Juliet" had its trial performance in Moscow, V. V. Konin reported the event in a dispatch published in the *Musical Courier*, November 16, 1935:

"The preview of the work left the critics in dismay at the awkward incongruity between the realistic idiom of the musical language, a language which successfully characterizes the individualism of the Shakespearian images, and the blind submission to the worst traditions of the old form, as revealed in the libretto. The social atmosphere of the period and the natural evolution of its tragic elements have been robbed of their logical culmination and brought to the ridiculously dissonant 'happy end' of the conventional ballet. This inconsistency in the development of the libretto has had an unfortunate effect, not only upon the general structure, but even upon the otherwise excellent musical score."

The first two suites which the composer compiled from his original score consist of seven numbers each.* Of these Nos. 1, 2, 4, and 7 will be here played. The movements of the second suite were thus described by M. D. Calvocoressi in the programme of the British Broadcasting Corporation of London:

I. Montagues and Capulets (*Allegro pesante*). A somewhat ironical, picturesque portrayal of the haughty, arrogant old nobleman defiantly

* The movements of the first suite are as follows: (1) Dance of the people. A tarantelle performed in the public square of Verona. (2) Scene. Music describing the adherents of the houses of Montague and Capulet just before the outbreak of hostilities. (3) Madrigal. The first meeting of Romeo and Juliet. (4) Minuet. Heard at the Capulets' ball. (5) Masques. The entrance of Romeo, disguised, in the ball scene. (6) Romeo and Juliet. Balcony scene. (7) The death of Tybalt. Music accompanying the duel.

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strutting about in armor [?], with a contrasting Trio, Juliet dancing with Paris.

II. Juliet, the maiden (*Vivace*). The naïve, carefree young girl is admirably evoked in the main theme. The development suggests the gradual awakening of deep feelings within her.

III. Friar Laurence (*Andante espressivo*). The Friar is represented by two themes, one given out by the bassoons, tuba and harps, the other by 'cellos, divided in three parts.

IV. Dance (*Vivo*).

V. The parting of Romeo and Juliet (*Lento. Poco più animato*). This is built on the Romeo theme ["rather on the theme of Romeo's love; S. P."] and is one of the most extensively developed movements of the suite.

VI. Dance of the West Indian slave girls (*Andante con eleganza*). ["Paris presents pearls to Juliet; slave girls dance with pearls; S. P."]

VII. Romeo at Juliet's grave (*Adagio funebre*). In the ballet, Juliet is not really dead, and the grave is a deception. Romeo, unaware of the fact, is prostrate with grief.

(Movements III, V, VI, are here omitted.)

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SYMPHONY NO. 5, *Op. 47*

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambour militaire, tam-tam, xylophone, bells, celesta, piano, two harps and strings.

The Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure

medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian

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Ländler, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

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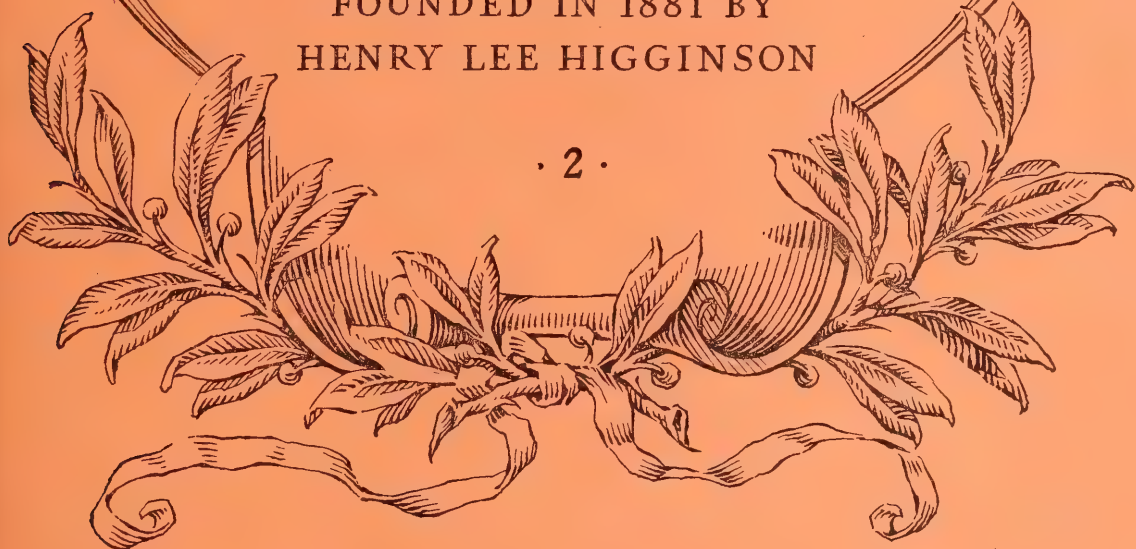
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Concert Bulletin of the Second Concert

FRIDAY EVENING, *January 11*

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

FRIDAY EVENING, JANUARY 11

Programme

BACH.....Overture (Suite) No. 3 in D major, for Orchestra

- I. Overture
- II. Air
- III. Gavotte I; Gavotte II
- IV. Bourrée
- V. Gigue

RAVEL....."Pavane pour une Infante défunte"

DUKAS....."L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo, after a ballad by Goethe

I N T E R M I S S I O N

BRAHMS.....Symphony No. 2 in D major, *Op. 73*

- I. Allegro non troppo
- II. Adagio non troppo
- III. Adagietto grazioso; quasi andantino
- IV. Allegro con spirito

BALDWIN PIANO

OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

As originally scored, this "Overture" called for two oboes, three trumpets, timpani, first and second violins, violas, and basso continuo. The edition generally (and here) used was prepared by Ferdinand David for the Gewandhaus concerts at Leipzig, where it was revived from forgotten Bach manuscripts and performed under Mendelssohn's direction February 15, 1838. David introduced two clarinets in the Gigue to take high passages originally given to the first and second trumpets.

BACH's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg

Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The "*ouverture*" of the third suite, which is its main substance, consists of a *grave*, a *vivace* on a fugued figure, and a return of the *grave* section, slightly shorter and differently treated. The air, *lento* (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning *da capo*. The *Bourrée* (*allegro*) is brief, the final *Gigue* more extended but nevertheless a fleeting *allegro vivace*.

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"PAVANE POUR UNE INFANTE DÉFUNTE"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875

Ravel composed his "*Pavane*" as a piece for piano in 1899, and in this version it was first played in public by Ricardo Viñes at a *Société Nationale* concert on April 5, 1902. In 1910 Ravel set the work for the following orchestra: two flutes, oboe, two clarinets, two bassoons, two horns, harp and strings.

THE fanciful title with its antique air (it is usually translated "Pavane for a Dead Infanta") suggests an elegy for a princess in the old courtly Spain where this dance was much cultivated in its time. The pavane, known in England as "pavan" or "pavin," was a grave and ceremonious dance of the 16th and 17th centuries. It was often followed by a lively galliard, a succession which was later supplanted in instrumental suites by the saraband and gigue. "According to some authorities," writes W. B. Squire in his article on the pavane, contributed to Grove's Dictionary, "the name is derived from the latin '*pavo*,' owing to the fancied resemblance to a peacock's tail, caused by the robes and cloaks worn by the dancers, as they swept out in the stately figures of the dance. . . . At state balls the dancers wore their long robes, caps and swords, and the music was performed by sackbuts and oboes. In masquerades, pavans were played as processional music, and were similarly used at weddings and religious ceremonies. Like all early dances, the pavan was originally sung as well as danced."

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"THE SORCERER'S APPRENTICE" (AFTER A BALLAD BY GOETHE)

By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there May 17, 1935

"*L'Apprenti Sorcier*," a scherzo, was composed in 1897 and first performed at a concert of the *Société Nationale* under the direction of Dukas, on May 18 of the same year. There was a performance in Chicago by the Chicago Orchestra, under Theodore Thomas, January 14, 1899. The first performance at the Boston Symphony concerts was on October 22, 1904. There were numerous subsequent performances, the last in the Friday and Saturday series having been on November 28-29, 1941, when Désiré Defauw conducted.

The piece is scored for two flutes and piccolo, two oboes, two clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, two



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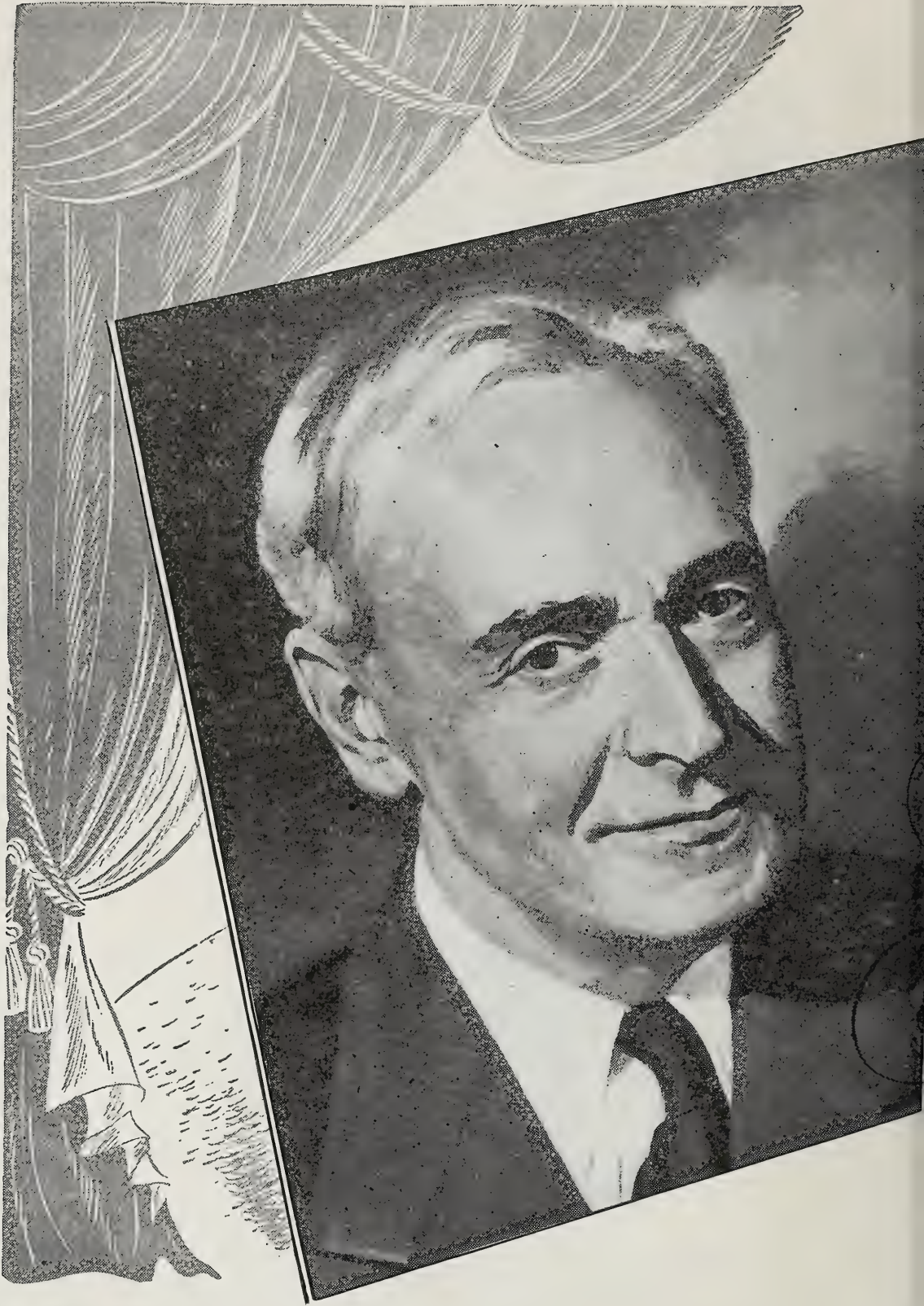
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cornets-à-pistons, three trombones, timpani, bass drum, cymbals, triangle, glockenspiel, harp and strings.

The ballad of Goethe, "*Der Zauberlehrling*," furnished the subject. The poem was in its turn derived from a traditional tale found in Lucian's "The Lie-fancier." The philosopher Eucrates there tells how he once met on the River Nile the sage Pancrates, who had lived for many years in a cave and there learned the magic of Isis. The tale has thus been translated by William Tooke from "Lucian of Samatosa."

"When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates accompanied his new acquaintance as his disciple. "When we came to an inn, Pancrates would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world.

"At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. 'Good,' said I, 'I want no more water; be again a pestle.' He did not, however, mind what I said; but went on fetching water and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry, as indeed was the case, and having no alternative, I took an ax and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime, in came Pancrates; and understanding what had happened, turned them into their pristinè form; he, however, privily took himself away, and I have never set eyes on him since."

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SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörttschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörttschach

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is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss*! You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op. 79*. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg,

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was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty,' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the follow-

* She had teasingly upbraided him for spelling "symphony" with an "f."



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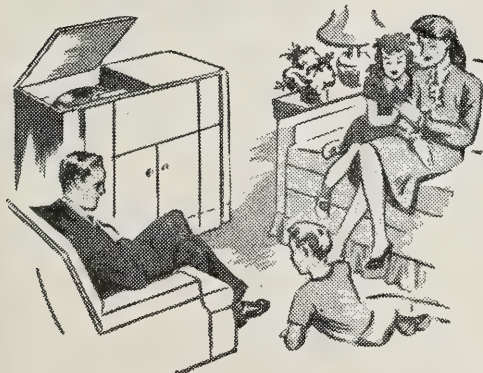


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ing prefatory paragraph, a prime example of jaundiced Beckmesserism:—

“It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony.”

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo “a graceful trifle almost too insignificant for the other three movements.” And so recently as 1928, Richard Specht writes in his *Life of Brahms*: “If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called *sinfoniettas* today.” It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be “complex,” “obscure,” “forbidding,” even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its “sternness” with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential “prettiness,” with which Brahms' earnest friends once reproached him.

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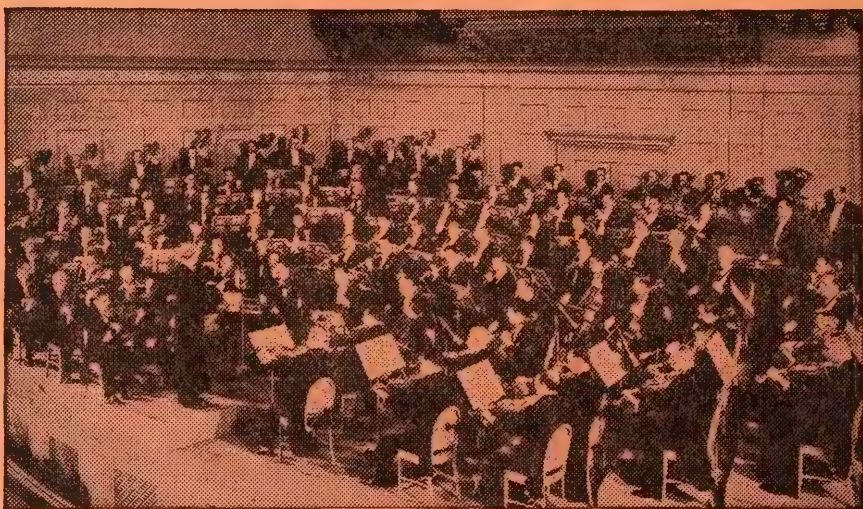
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Concert Bulletin of the Third Concert

FRIDAY EVENING, *February 15*

with historical and descriptive notes by

JOHN N. BURK

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SIXTY-FIFTH SEASON, 1945-1946

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THIRD CONCERT

FRIDAY EVENING, FEBRUARY 15

Programme

BEETHOVEN.....Overture to "Coriolan," *Op. 62* (after Collin)

BEETHOVEN.....Concerto for Pianoforte No. 5 in E-flat major, *Op. 73*

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro ma non tanto

I N T E R M I S S I O N

FRANCK.....Symphony in D minor

- I. Lento. Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

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OVERTURE TO "CORIOLAN," *Op. 62* (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807. The Overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin.

The orchestration is the usual one of Beethoven's overtures: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly upon the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's *Lives*, and a set of Shakespeare in the translation of Eschenburg, with many passages underlined.

The tale of "Coriolanus," as related by Plutarch, is in itself exciting dramatic material (details of this tale has been questioned by historians). Coriolanus, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians, who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive, overbearing, scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian

leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.

Richard Wagner, describing this music, saw the struggle between mother and son in this same scene as the subject of the overture. He wrote in part: "Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form: then we here have such a scene before us in utmost possible sublimity and thrillingness of content."

The over stressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the "Coriolan" overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely

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CONCERTO NO. 5, E-FLAT, FOR PIANOFORTE AND ORCHESTRA, *Op.* 73

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 by Johann Schneider, the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreno, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Giesecking, Leonard Shure, Jesús María Sanromá, and Rudolf Serkin (April 6, 8, 1944, G. Wallace Woodworth, conductor).

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the choral Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to



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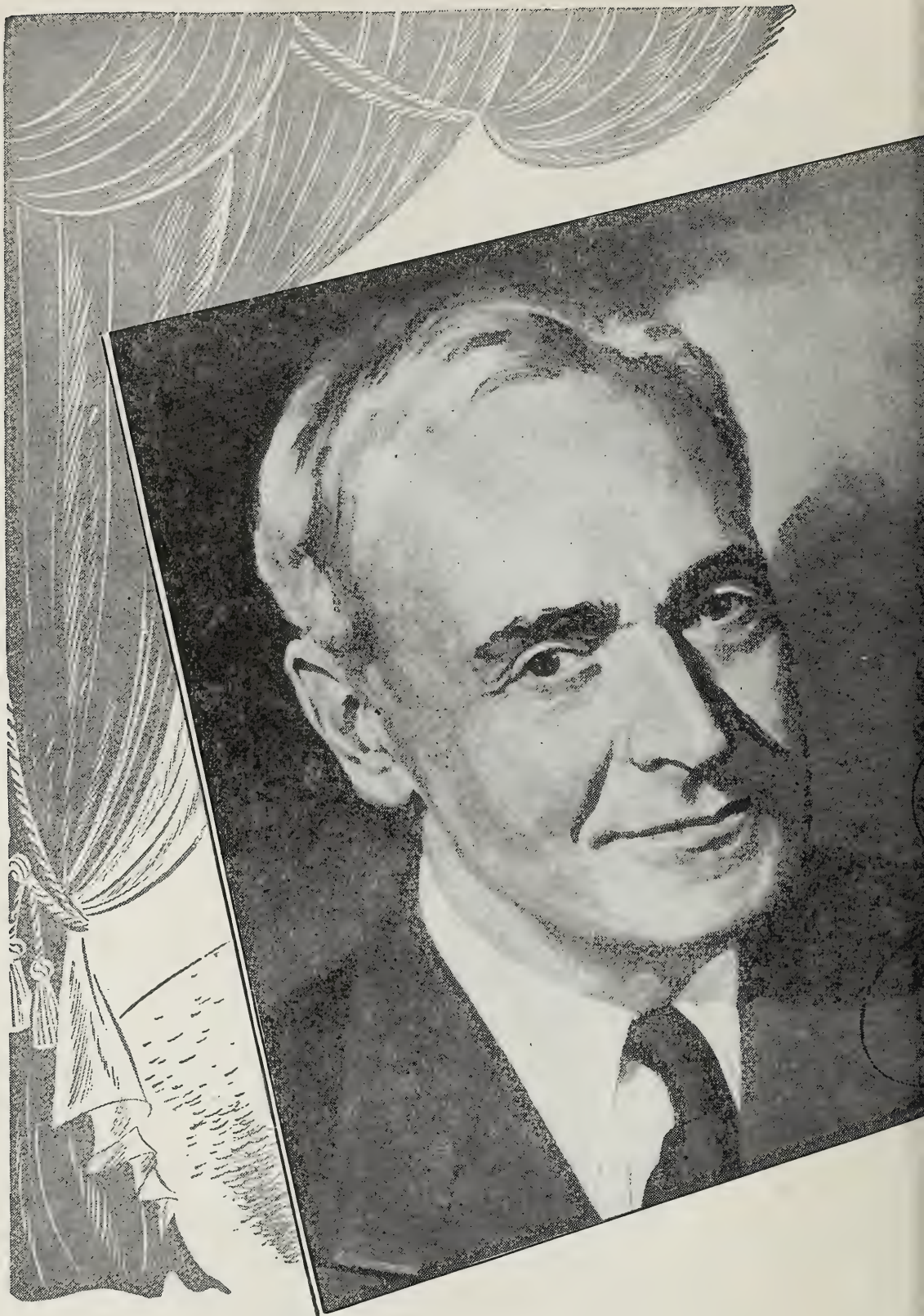
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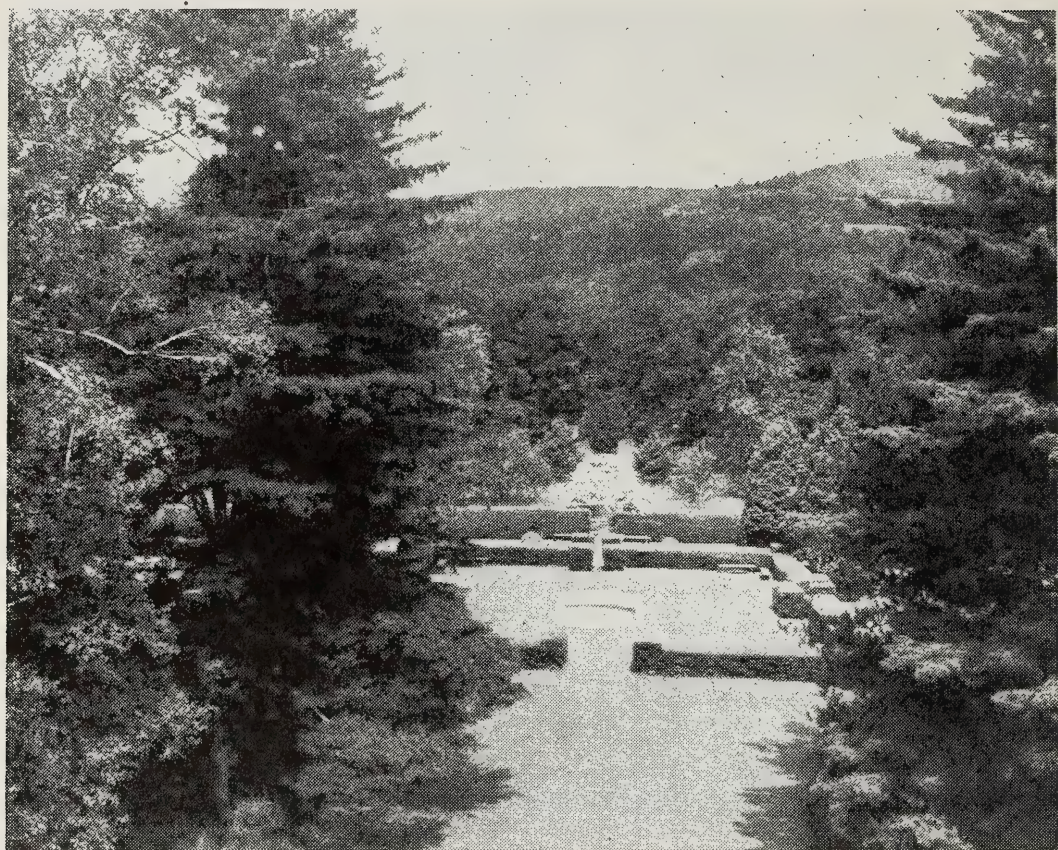
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PLANS FOR TANGLEWOOD

Dr. Koussevitzky announces his plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Massachusetts, July 1–August 10.

During the school term there will be two new musical activities at Tanglewood. With the coöperation of the Elizabeth Sprague Coolidge Foundation four concerts of chamber music have been arranged, and preceding the Festival concerts Dr. Koussevitzky and the instrumental faculty composed of more than thirty members of the Boston Symphony will give two Bach-Mozart programmes.

Dr. Koussevitzky's assistants at the Center in the Orchestral Conducting Department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple.

The Opera Department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera "Peter Grimes," commissioned by the Koussevitzky Music Foundation, and composed especially for Tanglewood, and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct the performance.

The Composition Department will be in charge of Aaron Copland, who is the Assistant Director of the Berkshire Music Center.

Hugh Ross and Robert Shaw will have classes in choral conducting, and also direct the student chorus, — Mr. Shaw preparing the Festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire Festival concerts.

Chamber music groups will work under the direction of Gregor Piatigorsky with the assistance of the principals of the Boston Symphony Orchestra.

While the emphasis at Tanglewood is on student participation in the actual performance of music, students will also have the opportunity, as before, to attend special assemblies. Aaron Copland as moderator will conduct forum meetings. Olin Downes will give four lectures on the Art of Criticism. Special guest lecturers will include Howard Hanson, William Schuman, Edward Weeks, Alfred Frankenstein and others to be announced.

Next month Dr. Koussevitzky will announce a summary of the Festival programmes — nine concerts, July 25–August 11, Thursday and Saturday evenings and Sunday afternoons. Those who wish a school catalogue or more detailed information about the Festival should address G. E. Judd, Manager, Symphony Hall, Boston 15, Massachusetts.

creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter. Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all

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lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I, as a general, knew as much about strategy as I, the composer, know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the "*Lebewohl*" Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, absence, and return" — being occasioned by this gentleman's flight from present conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

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FOURTH CONCERT

Friday Evening, March 15

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ALEXANDER BOROVSKY

ALEXANDER KIRILLOVITCH BOROVSKY was born in the Latvian province of Courland, Russia, March 19, 1889. His mother, who was his first teacher, was a pupil of W. J. Safonov. He later studied with Mme. Annette Essipov, the wife of Leschetizky, at the St. Petersburg Conservatory. Graduating with honors from the Conservatory, he attended the University at St. Petersburg, passed his examinations for law, but continued his musical career. In 1915, at the age of twenty-five, he was put in charge of the master piano classes at the Moscow Conservatory, a position which he occupied for five years. He made several tours of Europe, and in 1923 first came to this country and made his *début* in New York on October 17. He made another visit to the United States in 1931, and in recent years has made his permanent residence here.

Mr. Borovsky made his first appearance with the Boston Symphony Orchestra December 12, 1924, when he appeared in the First Concerto of Tchaikovsky. He appeared in the Bach Festival given by this orchestra in March, 1931, playing the Concerto in D minor, appearing in the Fifth Brandenburg Concerto, and playing several preludes and fugues from "The Well-Tempered Clavichord." He played at the Friday and Saturday concerts of January 2-3, 1942, Tchaikovsky's First Piano Concerto; February 26-27, 1943, Prokofieff's Third Concerto. He took part in the Bach-Mozart Festival at Tanglewood, August 4, 1945.

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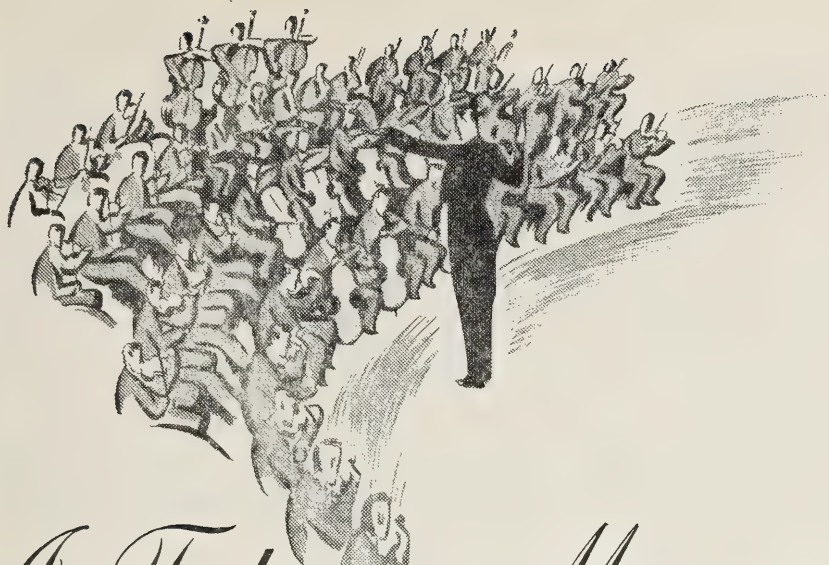
By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a *Lamoureux* concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, harp and strings.

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,'" wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dis-



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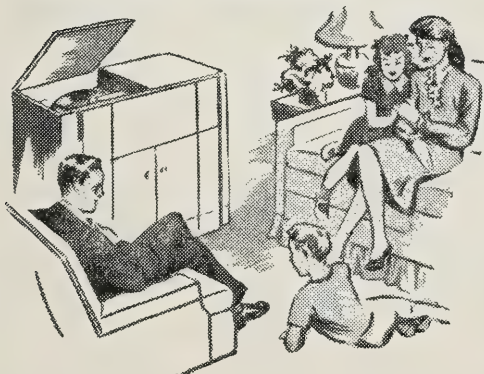
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pensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beautitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.'"

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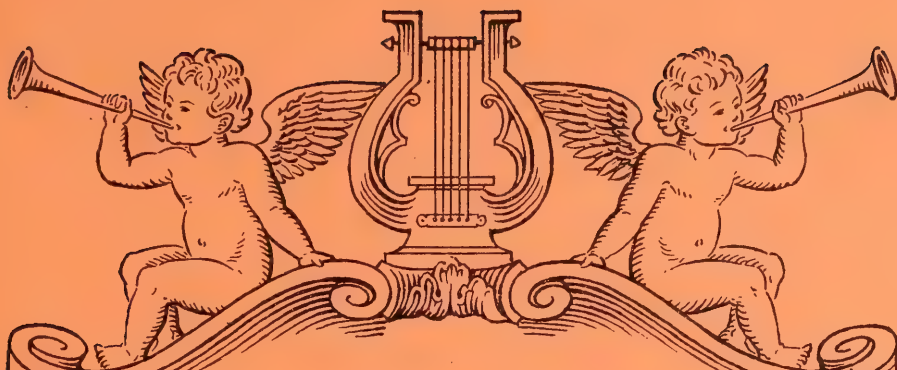
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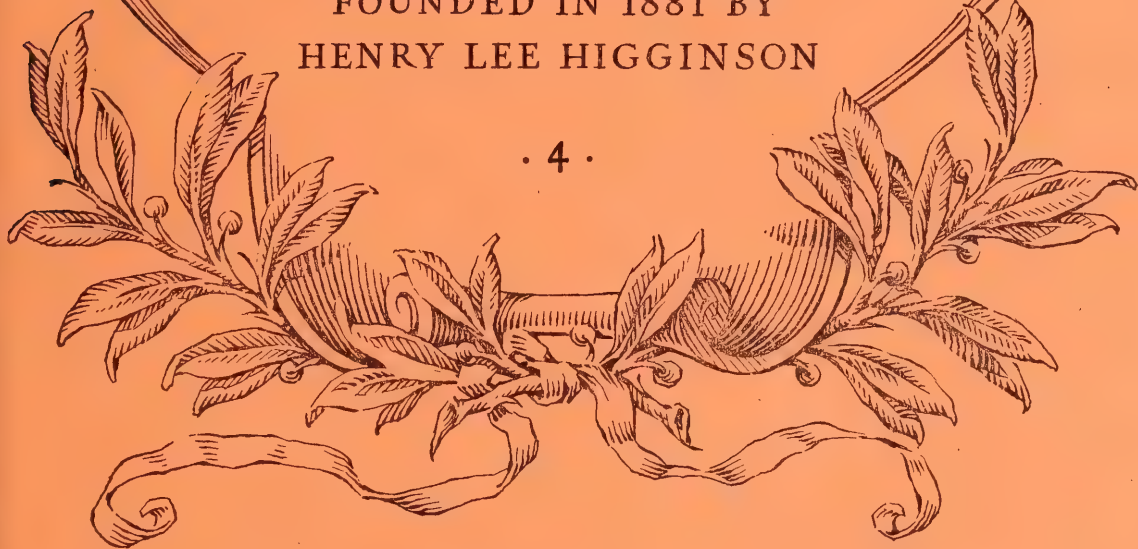
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Fourth Concert

FRIDAY EVENING, *March 15*

with historical and descriptive notes by

JOHN N. BURK

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FOURTH CONCERT

FRIDAY EVENING, March 15

Programme

BACH.....Brandenburg Concerto No. 4 in G major, for
Violin, Two Flutes, and String Orchestra

- I. Allegro
- II. Andante
- III. Presto

Violin: RICHARD BURGIN
Flutes: GEORGES LAURENT
JAMES PAPPOTSAKIS

HANSON.....Symphony No. 4, *Op.* 34

- I. Kyrie: Andante inquieto; piu mosso
- II. Requiescat: Largo
- III. Dies Irae: Presto
- IV. Lux Aeterna: Largo pastorale; piu animato ed agitato; molto espressivo, tranquillo

INTERMISSION

SIBELIUS.....Symphony No. 6, *Op.* 104

- I. Allegro molto moderato
- II. Allegretto moderato
- III. Poco vivace
- IV. Allegro molto

KABALEVSKY.....Symphony No. 2, *Op.* 19

- I. Allegro quasi presto
- II. Andante non troppo
- III. Prestissimo scherzando; Allegro

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BRANDENBURG CONCERTO NO. 4, IN G MAJOR,
FOR VIOLIN CONCERTANTE, WITH TWO FLUTES AND STRINGS

By JOHANN SEBASTIAN BACH

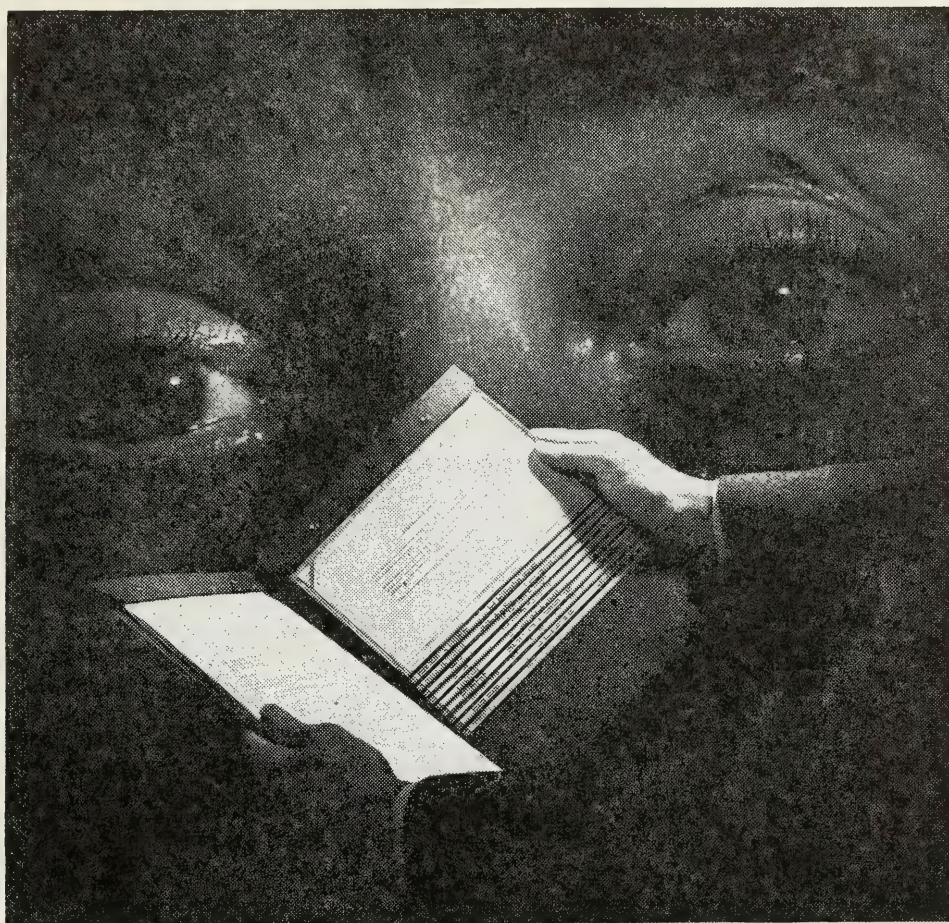
Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

This concerto has been performed at these concerts January 21, 1927, April 1, 1927 and February 8, 1929. It was performed at the Bach-Mozart Festival at Tanglewood, August 11, 1945.

THE Fourth Concerto calls for the now obsolete "*flûtes à bec*," and describes their function as "*due flauti d'echo*." In the concertino the violin sometimes takes the lead, especially in florid solo passages in the first and last movements. The two flutes fill out an industrious concertino, sometimes alternating in duet fashion, sometimes rippling along together in a graceful euphony of thirds. The opening *Allegro*, moving along at a brisk pace, develops a single theme. The brief *Andante* is a grave interlude. The *tutti* and single voices are closely enmeshed save in those places where the concertino repeats a phrase of the orchestra, echo-fashion. The final *Presto* is a prodigious fugue. The orchestra gives the subject, the violin repeats it, and the flutes answer in unison. The violin sets up a running discourse, the flutes coming in canonically over it. Presently the violin dominates with weaving figures. All voices take part in an imposing conclusion. Philipp Spitta calls this fugue "grand in every respect. It is 244 bars long, and for animation, for importance of subjects, for wealth of invention, for easy mastery over the most complicated technical points, for brilliancy and grace, it is in the very first rank of Bach's works of this kind."

The set of Brandenburg concertos is among other things a study in instrumental variety. The first (in F major) is written for strings with two horns (an instrument then just coming into fashion) three oboes and bassoon. The string quartet is supplemented by the *violone* (double bass), and the *violino piccolo* or "*quartgeige*" (tuned a fourth higher than the usual violin). The Second, also in F major, has for its *concertino* a small trumpet in F, together with flute, oboe, and violin. The Third, in G major, is for strings, divided into three groups, with at times polyphony within each group. It is in two lively movements. The Fourth, also in G major, sets two flutes (the *flute à bec*, or mouthpiece flute, is called for) and violin against the usual *tutti* of strings. The Fifth, in D major, adds to the harpsichord continuo, used in all of them, a brilliant and important harpsichord solo, matched with the solo voices of the flute and violin. The Sixth, in B-flat major, sets against the concerted background of strings two violas and two *viola da gamba*.

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SYMPHONY NO. 4, Op. 34

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson's Fourth Symphony, completed in 1943, had its first performance by the Boston Symphony Orchestra on December 3 of that year, the composer conducting.

The orchestration calls for two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani and strings. A xylophone and snare drum are used in the third movement.

THIS elegiac symphony is inscribed by its composer: "In memory of my beloved father." The four movements take their Latin subtitles from the Requiem Mass: *Kyrie*, *Requiescat*, *Dies Irae*, and *Lux Aeterna*. The familiar ritual words are suggested and thematically treated in the entirely instrumental score.

The following analysis has been prepared by the composer William Bergsma:

The work, a highly personal and emotional expression, is concise and highly elided, taking barely twenty minutes to perform. The four movements can be characterized briefly: the first is a turbulent and varied movement, a *Kyrie* theme alternating with dance and song-like sections, and a chorale statement preceding a stormy coda. The second is a simple and tender treatment of a scale-like theme in eighth-notes, given a first statement in a solo bassoon. The third is a furious and bitter "scherzo." The last, a pastorella with stormy interpolations, has a simple 2-4 ending, dying off on the second inversion of a major triad.

Formally, the work is extremely intricate and tightly bound together.

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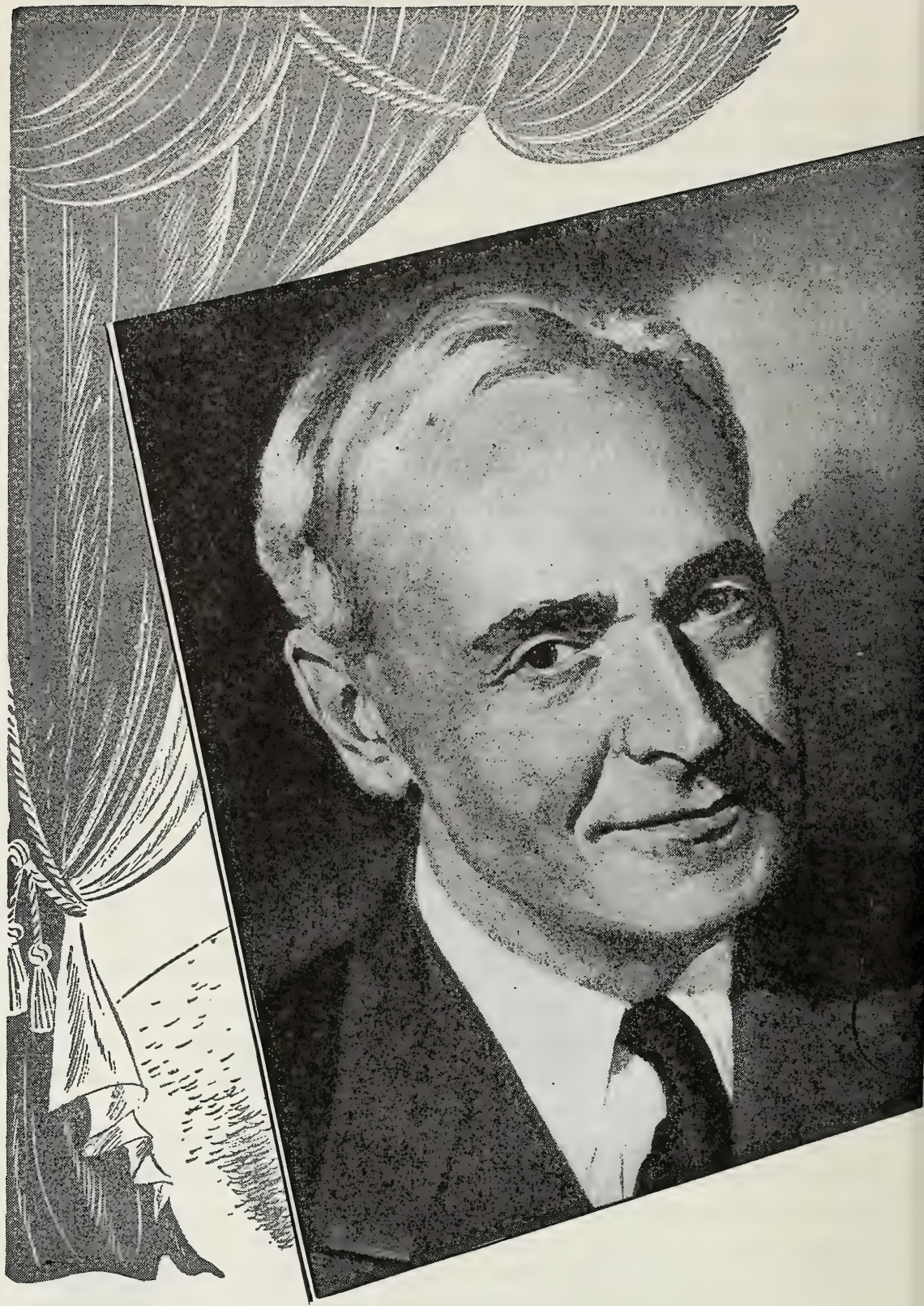
There are four characteristic motives: A, an octave leap upward; B, a short scale line, usually ascending and often in the Dorian mode; C, the melodic interval of a minor third downward. These pervade the symphony. The fourth, D, an interval of the augmented fifth (or its inversion, the diminished fourth) moving upward with or without passing-tones, is foreshadowed in the middle movements, but does not become prominent until the finale. In addition to these "germ-motives" the first theme (*Kyrie*), stated by four horns over throbbing triplets early in the first movement, undergoes changes of augmentation and diminution to become principal themes in other movements, and the chorale in the first movement appears occasionally in harmonic backgrounds.

The first movement (*Andante inquieto*, 12-8) opens with a troubled introduction made of A and B, building up to the first theme (*Kyrie*) intoned in four horns and repeated a little later in full orchestra. The time changes to 6-8 in a *poco meno mosso*, the 'cellos having a swaying, lamenting diminution of the *Kyrie*. This merges into an extended scherzo-like section; legato duplets in the strings build to a broad *appassionato* scale theme, under which a chorale is stated. The *Kyrie* theme in singing triplets comes through this in the 'cellos; a brief quasi-recapitulation of A (ornamented), B, and the *Kyrie*, ends with a forceful iteration of the descending minor third over the strong triplet syncopation; a soft octave skip in the bassoon ends the movement.

The second movement (*Largo*, 4-4) treats a scale pattern (B?) in a tender bassoon melody, repeated through the choirs of the orchestra with slight variations. No other thematic material is used; the chorale appears unobtrusively in trombones, and the movement closes quietly with the characteristic bassoon octave, after a threatening and enigmatic phrase in the upper strings (D) which will make itself felt better.

The *Presto* begins with a flare in brass, followed by a rhythmic iteration in strings. The *Kyrie* theme in extreme diminutions is alternated with C ornamented with wind double-tonguings, to which the octave makes its ubiquitous entry. A furious climax dies away on minor thirds and the octave leap.

In the last movement (*Largo pastorale*) the characteristic octave leap is filled in with the fifth in a quiet theme echoed and re-echoed over a flowing background. There are brass interjections; the stormy triplets return from the first movement; the enigmatic D theme (in its diminished-fourth form) flares in the trombones against octave leaps in horns. The minor third asserts itself melodically, a polytonal chord hits against it in the trombones, D in diminution recalls the scherzo section of the first movement. The chorale is stated, *largamente*, in full brass, strings and solo winds sing out the triplet treatment of the *Kyrie* theme (marked "*Requiescat*"), three times a low E breaks a pause, and divisi strings die away in a long-held major triad.



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Howard Hanson was born of Swedish parents, Hans and Hilma Hanson, at Wahoo, Nebraska. First taught by his mother, he continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the "College of the Pacific" in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music at Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this orchestra, the composer conducting.

In addition to the three symphonies, Dr. Hanson's orchestral works include the symphonic poems "North and West" (1923), "*Lux Aeterna*" (1923), and "Pan and the Priest" (1926). There is an Organ Concerto (1926), and a suite from "Merrimount." "Merrimount," a three-act opera to a libretto of Richard Stokes, was produced by the Metropolitan Opera Company in New York in 1932. Choral works include "The Lament of Beowulf" (1925); "Heroic Elegy" (1927); Songs from "Drum Taps," after Walt Whitman (1935); and a transcription for chorus and orchestra of Palestrina, "Pope Marcellus Mass" (1937). Chamber works include a piano quintet, a piano quartet, and a string quartet.

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SYMPHONY NO. 6, *Op.* 104

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The Sixth Symphony of Sibelius was completed in January, 1923, and first performed at a concert in Helsinki on the 19th of February, the composer conducting. The first performance in the United States was given by the Philadelphia Orchestra, Leopold Stokowski conducting, April 23, 1926. The first performance in Boston was by the Boston Symphony Orchestra, February 28, 1930. There were further performances on March 28 of the same season, March 10, 1933, and December 6, 1940.

The Symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, harp and strings. It is dedicated to Dr. Wilhelm Stenhammer.*

The Sixth Symphony, less frequently performed than its fellows, has its champions among the special advocates of Sibelius. Constant Lambert has written in his "Music Ho!": "Although at present this fascinating study in half-tones, emotional and orchestral, is overshadowed by the grandeur of No. 5, I feel that future commentators may find its intimate quality more indicative of the true Sibelius, just as many of us feel that Beethoven's fourth and eighth symphonies are more *echt-Beethoven* than the popular odd-number symphonies."

* Composer, conductor and pianist of Stockholm (1871-1927).

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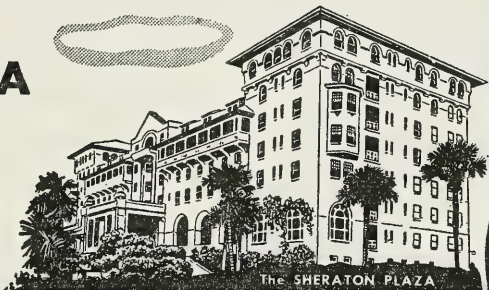
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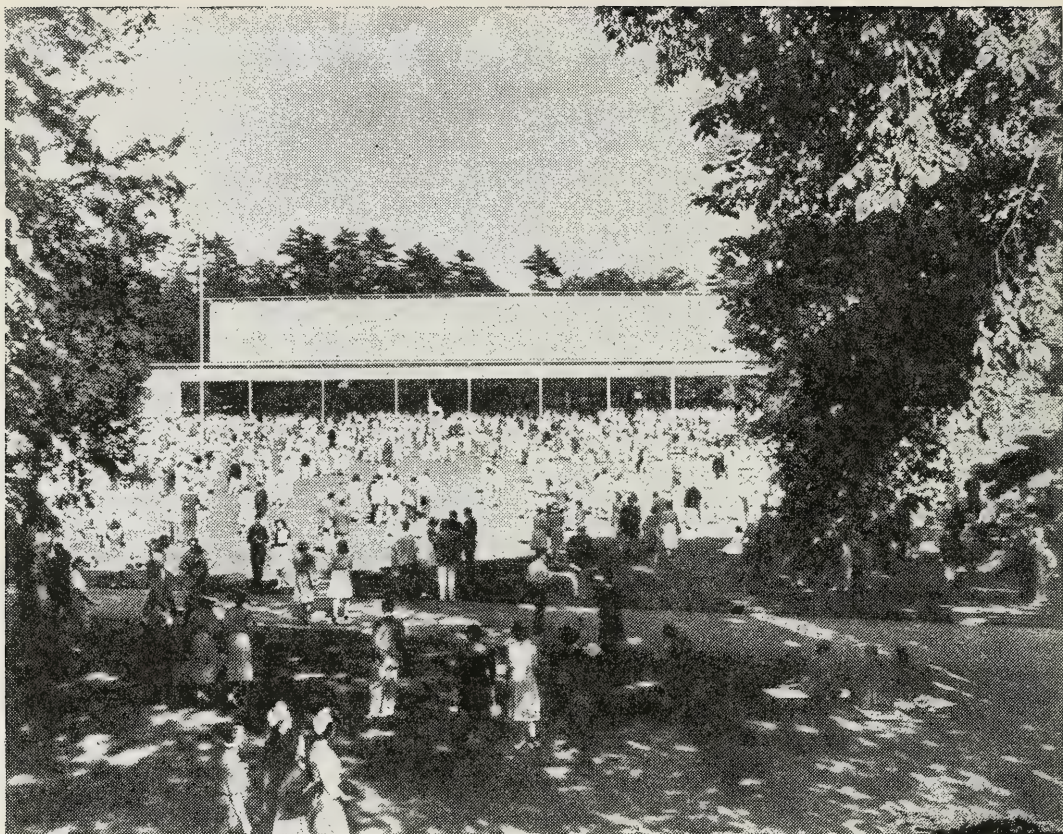
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Intermission Time at a Berkshire Festival

BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

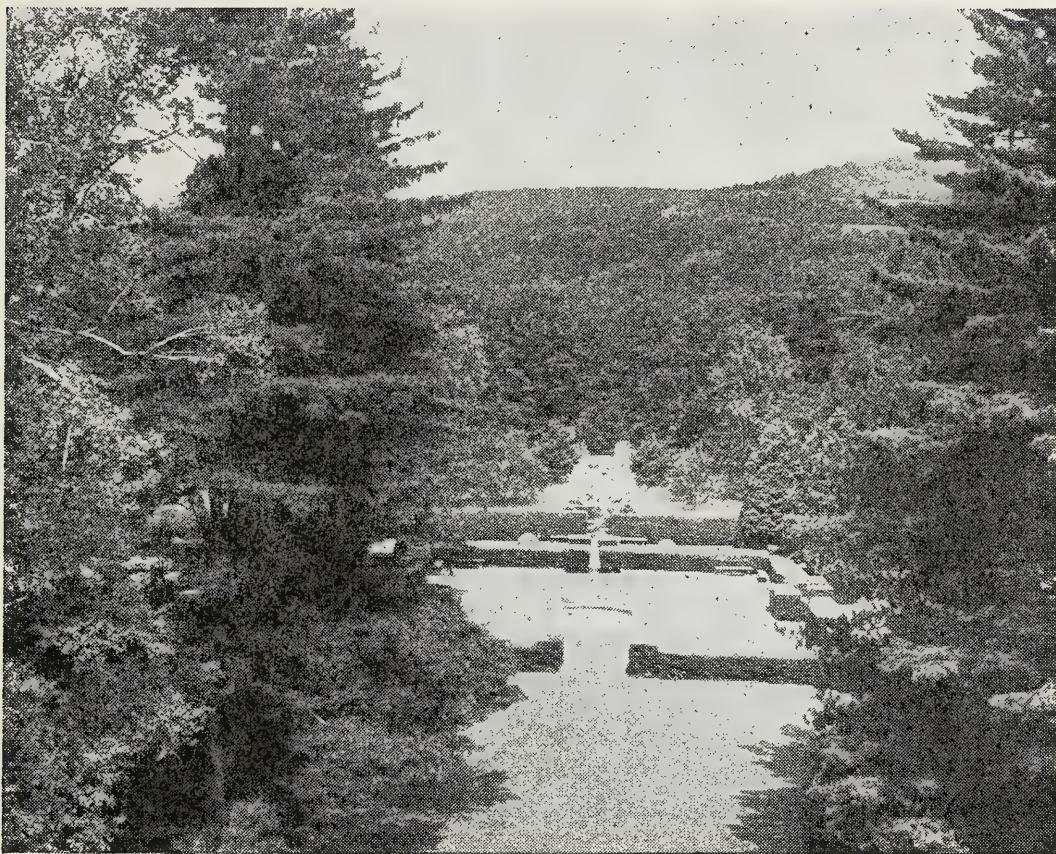
The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "Die Meistersinger," Stravinsky's "Petrouchka" Suite, Shostakovitch's Fifth Symphony, and Copland's Suite "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's Fantastic Symphony, Schumann's 'Cello Concerto, Strauss's "Till Eulenspiegel's Merry Pranks," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, address G. E. Judd, Manager, Symphony Hall, Boston 15, Mass.



Tanglewood Gardens

Cecil Gray is particularly reminded by the Sixth Symphony of the famous remark of Sibelius that while contemporary composers were producing "musical cocktails" in great variety, he was offering the world "pure cold water." "It is, indeed," writes Mr. Gray, "the purest and coldest water that has yet flowed from the Sibelian fountain. As has already been suggested, the keynote of the work consists in a sense of serenity and poise, avoiding every kind of extreme, and this characteristic is found in every aspect of it. The composer does not make use of the lavish palette of the modern orchestra, but neither does he here restrict himself to the austere, classical orchestra of most of his symphonies, permitting himself the mild relaxation and luxury of a harp, which he had not employed since the First, and a bass clarinet, which he has not elsewhere employed at all in his symphonies. The colouring, in consequence, is neither opulent nor ascetic, neither bright nor sombre, but in intermediate tones, pearl greys and light browns, softly luminous. Similarly the tempos are neither conspicuously fast nor slow; pianissimos and fortissimos are rare; the full orchestra is hardly used at all in the whole work, but when it is, never for purposes of mere sonority.

"This suggestion of balance between extremes is further symbolically reflected in the tonality of the first movement, which is ostensibly that of D minor, but with the B natural, giving the impression of hovering ambiguously between major and minor. This modal atmosphere, unusual in the music of Sibelius, which is almost invariably strongly tonal in character, can also be perceived in the other movements; it is a characteristic, indeed, which imparts an underlying spiritual unity to the whole four movements, just as the perpetually recurring interval of the augmented fourth does in the Fourth Symphony. On the other hand, there is not, so far as the present writer is aware, any instance in this work of a theme from one movement occurring, however fleetingly, in another movement, although this all-pervasive modality might seem to suggest some kind of thematic interconnection at times."

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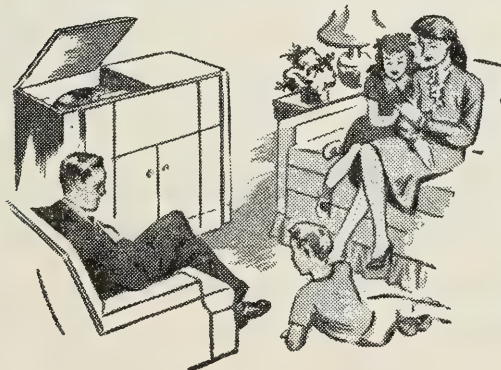
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SYMPHONY NO. 2, *Op.* 19

By DMITRI KABALEVSKY

Born in St. Petersburg, December 30, 1904

Composed in 1934, this symphony was first performed by the Moscow Philharmonic Orchestra under the direction of Albert Coates, December 25, 1934. The symphony had its first American performance at a broadcast concert of the NBC Symphony, Arturo Toscanini conducting, November 8, 1942. There have been subsequent performances by other of our orchestras.

The symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, and strings.

AFTER a loud introductory chord an incisive theme in C minor is played by the clarinet and presently carried to a higher octave by the full body of the strings. A second theme of more lyric character is also presented by the clarinet, given woodwind and then string reinforcement. In the development the bassoon gives the first theme a more accentuated form over drum taps. This theme is the subject of a highly dramatized discourse which it dominates as its full-voiced treatment continues. The excitement subsides, and the clarinet brings back the second theme over soft string accompaniment. A horn joins in duet, and the strings later take it up. There is a *crescendo* to a large climax and a *prestissimo* coda.

The slow movement, *Andante non troppo* in G minor, opens with a melody for flute solo over an undulating string accompaniment on a figure which derives from its cadence. As before, the orchestra soon becomes the singing voice. There comes a *moderato* section with a new melody in D-flat major. This theme has full play. It is heard over a *pizzicato* string figure, is given to a trombone solo and at last to the clarinet, dying into silence.

The last movement begins in *scherzo* character, 6-8, but becomes a finale and is thematically integrated into a single movement. After prefatory notes on the bassoon, two clarinets bandy a sprightly duet in staccato. Picked up by the orchestra, this figuration is built to a climax and then engenders a full theme (violins *staccato*, and piccolo). There is a return to the opening matter of the movement (by the bassoon and clarinets as before). A *crescendo* leads into a section in E-flat minor, *molto agitato*, with a new rhythmic impulsion and a theme from the trombone. A *Prestissimo tenebroso* works up to a new climax on this theme. A final *Allegro*, equally rhythmic and also punctuated by the percussion, makes use of the earlier thematic material in the altered rhythm of 4-4. The second theme of the opening movement returns to bring a climax of high brilliance.

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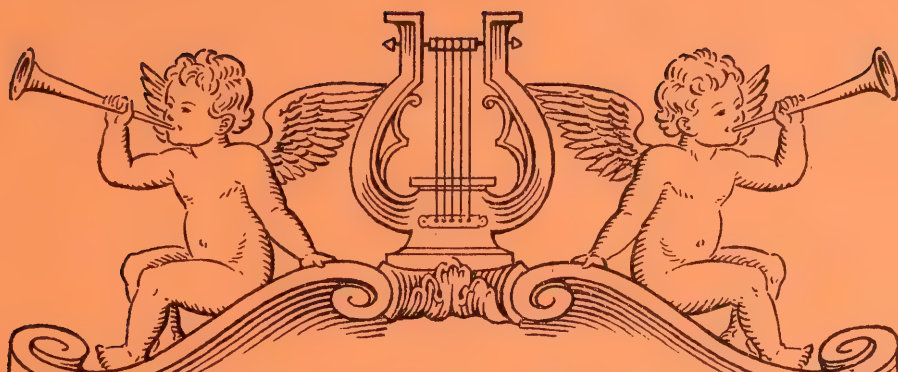
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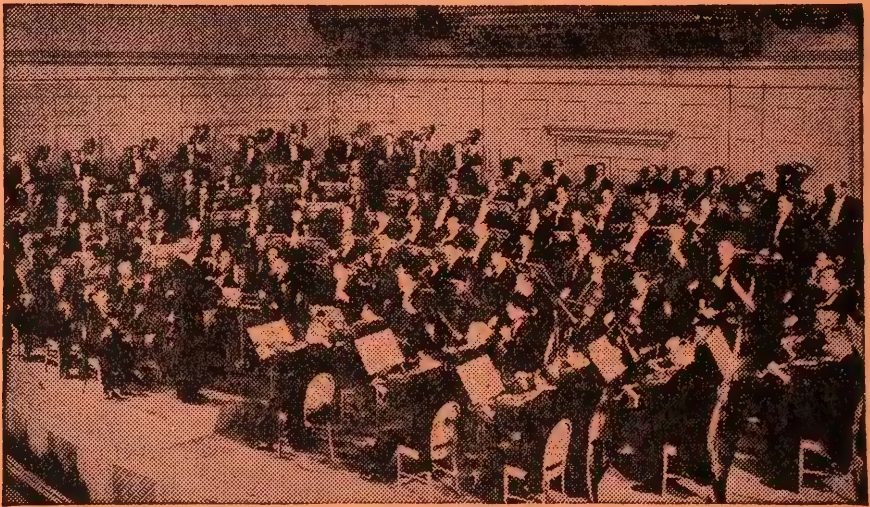
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Concert Bulletin of the Fifth Concert

FRIDAY EVENING, APRIL 12

with historical and descriptive notes by

JOHN N. BURK

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FRIDAY EVENING, APRIL 12

Programme

DIAMOND.....Rounds for String Orchestra

- I. Allegro, molto vivace
- II. Adagio
- III. Allegro vigoroso

BARBER.....Concerto for Violoncello and Orchestra, *Op. 22*

- I. Allegro moderato
- II. Andante molto sostenuto
- III. Molto allegro e appassionato

I N T E R M I S S I O N

BRAHMS.....Symphony No. 1 in C minor, *Op. 68*

- I. Un poco sostenuto
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; allegro non troppo, ma con brio

Soloist:
RAYA GARBOUSOVA

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RAYA GARBOUSOVA

RAYA GARBOUSOVA was born in Tiflis, Caucasia. Music was about her in her childhood, for her father was Professor of the Tiflis Conservatory of Music and a member of the symphony orchestra there. At the age of nine, Miss Garbousova entered the State Conservatory of Music, studying piano, but soon made the 'cello her instrument. She graduated with honors as a 'cellist and was sent to Moscow under a Georgian scholarship. While still a young girl she made concert tours in Russia and eventually extended her engagements to include each principal country of Europe. She came to America in December, 1934. Her career as virtuoso here has included appearances with the Boston Symphony Orchestra November 29-30, 1935 (Haydn's Concerto in D major), and December 27-28, 1937 (Monday-Tuesday Series: Tchaikovsky's Variations and Boccherini's Concerto in B-flat major).



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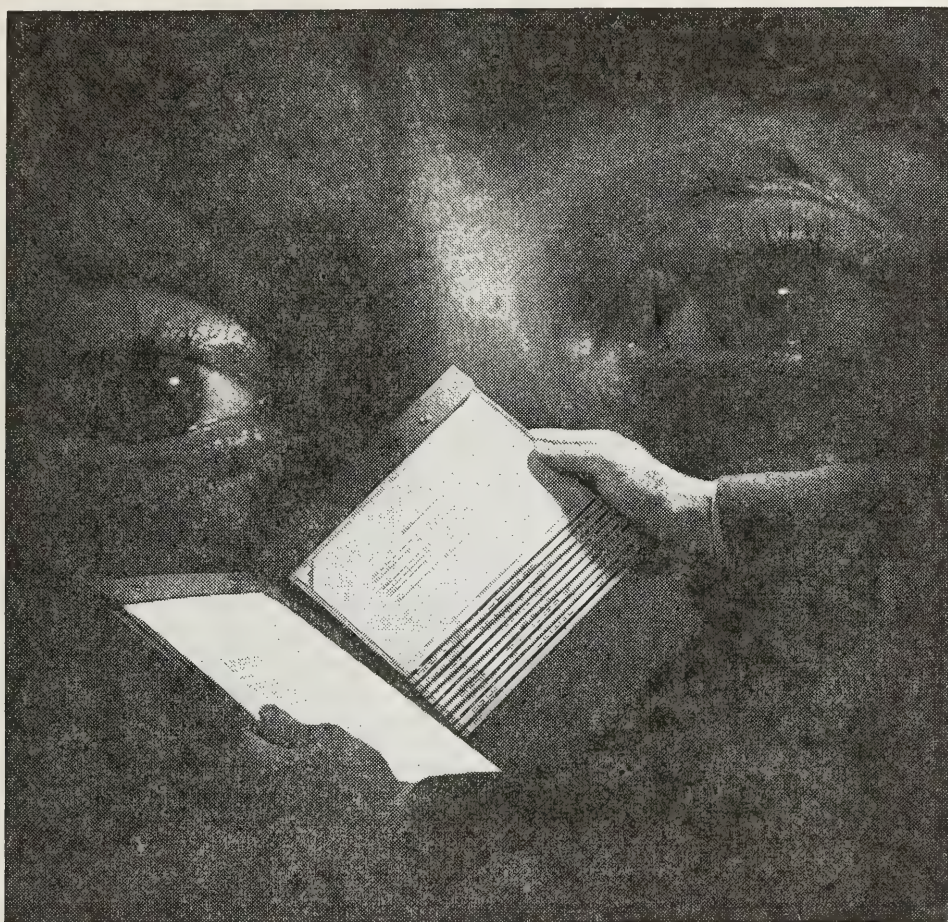
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ROUNDS FOR STRING ORCHESTRA

By DAVID DIAMOND

Born at Rochester, New York, July 9, 1915

"Rounds for String Orchestra" was composed in June and July, 1944, by commission for Dimitri Mitropoulos, and was first performed by this conductor and the Minneapolis Symphony Orchestra, November 24 of that year. It was performed by the New England Conservatory Orchestra, Malcolm Holmes conducting, in Jordan Hall, December 12 last.

AT THE very outset of the first movement, so the composer explains, "the different string choirs enter in strict canonic fashion as an introduction for the main subject, which is played by the violas and soon restated by the 'cellos and basses. The *Adagio* is an expressive lyric movement, acting as a resting-point between the two fast movements. The last movement again makes use of characteristic canonic devices, though it may more specifically be analyzed as a kind of fugal movement cast in rondo form. The rhythmic device which opens the first movement is again utilized in the last movement as a kind of counter-subject for the principal thematic ideas, so helping to 'round' out the entire work and unify the entire formal structure."

Mr. Willi Apel, whose "Harvard Dictionary of Music" is invaluable when a precise but adequate definition of a musical form is required, has this to say about the round: "Common name for a circle

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canon, *i.e.*, a canon in which each singer returns from the conclusion of the melody to its beginning, repeating it *ad libitum*. The result of a three-voice round is indicated in the following scheme:

$$\begin{array}{c} a \ b \ c \\ a \ b \\ a \end{array} \parallel \begin{array}{c} a \ b \ c \\ :c \ a \ b: \\ b \ c \ a \end{array} \parallel$$

It appears that the melody of a round always consists of sections of equal length which are so designed as to make good harmony with each other. . . . The earliest and most famous round is the Sumer-canon of the thirteenth century which is designated as *rota* (wheel). The rondellus of the thirteenth century was much the same thing, possibly lacking the initial imitation, *i.e.*, with all the voices starting simultaneously (after the repeat sign). . . . Rounds enjoyed an extreme popularity in England, particularly in that variety known as catch."



David Diamond studied violin with André de Ribaupierre at the Cleveland Institute of Music; composition with Bernard Rogers at the Eastman School of Music, with Roger Sessions and Paul Boepple in New York, and with Nadia Boulanger at Fontainebleau and Paris. He has had numerous fellowships and other awards.

His orchestral works include the "Psalm" for orchestra (1936), performed recently by the San Francisco Symphony under Pierre Monteux; Concerto for Violin and Orchestra (1936); Suite from the Ballet "Tom" to a scenario by E. E. Cummings (1936); Aria and Hymn for Orchestra, dedicated to the memory of Albert Roussel (1937); an Overture for Orchestra (1937); Variations for Small Orchestra (1937); Heroic Piece for small orchestra (1938); Elegy in memory of Maurice Ravel for Strings and Percussion (1938); Concerto for 'Cello and Orchestra (1938); First Symphony (1940), first performed by the New York Philharmonic under Dimitri Mitropoulos in 1941; Concerto for Chamber Orchestra (1940). The Second Symphony, composed in 1941, had its first performance by the Boston Symphony Orchestra, October 13, 1944. The Third Symphony was composed in 1945. He composed the incidental music for the recent production of Shakespeare's "The Tempest."

Chamber music works include a Sonata for 'Cello and Piano (1936-38); Concerto for String Quartet (1936); Quintet for Flute, String Trio and Piano (1937); Quartet for Piano and String Trio (1938); String Quartet No. 1 (1940); String Quartet No. 2 (1943-44); Preludes and Fugues for the piano; Concerto for Two Solo Pianos (1942), introduced by Bartlett and Robertson and more recently by Morley and Gearhart; numerous songs to texts by Shelley, John Clare, Katherine Mansfield, Katherine Anne Porter, E. E. Cummings, Carson McCullers, T. S. Eliot, Robert Penn Warren and Kenneth Patchen. His most recently completed work is the "Rounds" for string orchestra. The following are in course of composition: a ballet, "The Dream of Audubon," to a scenario by Glenway Wescott; a Sonata for Violin and Piano; songs to texts by St. Teresa of Avila, Herman Melville, James Agee and Thomas Mann.

CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op. 22*

By SAMUEL BARBER

Born in West Chester, Pa., March 9, 1910

The Concerto for Violoncello, which is here having its first performances, is scored for two flutes, oboe, English horn, two clarinets and bass clarinet, two bassoons, two horns, three trumpets, timpani, bass drum, and strings.

AT THE close of the score the composer has written, "November 27, 1945 — Capricorn."* He submits the concerto in its own musical terms, which he considers do not call for verbal description or analysis. There is a considerable cadenza in the first movement.

Music figured early in Samuel Barber's life. It is told that he had piano lessons at the age of six and at seven made his first attempt at composition. He entered the Curtis Institute of Music in Philadelphia when he was thirteen, and there he studied piano with Isabelle Vengerova and singing with Emilio de Gogorza. But his main interest was composition, which he studied with Rosario Scalero.

There have been performances of his music by orchestras in the United States, in London, in Rome, in Salzburg, in Moscow, and other European cities. The Boston Symphony Orchestra has performed his Overture "The School for Scandal," his "Essay for Orchestra" No. 1, his Violin Concerto, his "Commando March," and his Second Symphony (dedicated to the Army Air Forces). His Adagio for Strings was conducted numerous times by Arturo Toscanini and taken by him to South America. Mr. Barber has also written a Symphony in One Movement, which he has revised, a second "Essay," "Music for a Scene from Shelley," and his "Capricorn Concerto" for Flute, Oboe, Trumpet, and Strings. His chamber music includes a Serenade for String Quartet, "Dover Beach" (for baritone voice and string quartet), a Violoncello Sonata and a String Quartet in G minor. For chorus he has written "The Virgin Martyrs" (for women's voices), "Reincarnation," and "A Stop Watch and an Ordnance Map" (for men's voices and kettle drums). He has also written a number of songs.

He served in the United States Army as Corporal in the Army Air Corps.

* "Capricorn" is the name of Mr. Barber's House at Mt. Kisco, N. Y.

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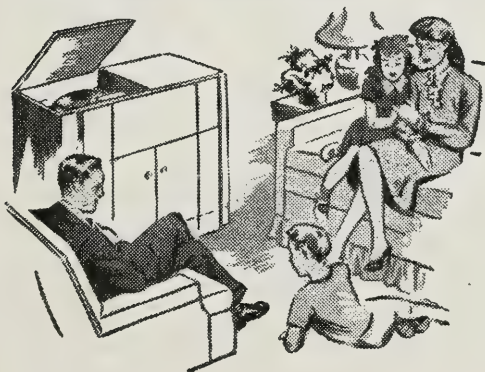
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SAMUEL BARBER

By ROBERT HORAN

(Quoted in part from *Modern Music*, March-April, 1945)

Since the ancient part of this century, when the movement of modernism in music, as in all the arts, was embarked upon; since its tar-and-feather days of riot and conversion when the première of a new work constituted a breach of the peace, musical composition seems to have suffered from a fraudulent energy, a kind of "middle age." There is an over-emphasis everywhere on the periphery, the marginalia, the function or the contemporaneity of music. It may be neither here nor there that a certain natural period of revolutionary brilliance is clearing away and leaving a good deal of smoke. But today one has so often the feeling that music has a superfluity of supports and facilities, what Busoni has termed a "mimicry of temperament."

If music has lost some of its earlier vitality, musical criticism, on the other hand, has become perverse and deceptively sophisticated. It is a commonplace to hear Wagner referred to as "pleasant" or the Beethoven symphonies as "nicely made"; which is simply a reversal of the critical terminology for standard works so that certain contemporary ones may be more easily included on the same level. It is therefore refreshing and uncommon to discover individuals who, without resorting to any current standard of methods or mannerisms, have entered the front-rank of contemporary composition.

It is in this sense that the music of Samuel Barber seems of particular importance; because of its concentration on the beauty and possibility of design; because of its alive and moving personality and its entirely musical integrity.

What has been designated as conservative in Barber's work is partially due to this emphasis on the larger aspects of architecture. Instead of cohering small units, he coheres large ones; instead of designing for textural pieces, explosions, surprises, unusual sound combinations in small relationships, he regards these as a matter of texture, and texture as the surface of his fabric. His orchestration is simple and aristocratic. His movement uses little static development and the invention seems to move underneath rather than on top of the music. It is essentially non-eclectic and non-urban and often romantic in character. His personality is decisive often by virtue of what he has learned to do without — the temptation toward breaking up instead of sustaining, the abdication of strong thematic material in favor of immediacy or effect. He makes concessions to simplicity but none to pedestrianism, although his work suffers occasionally from a false sense of security.

This kind of music is neither sinewy nor athletic. It is not particularly robust or nervous, in the American sense of these words. It is not folksongish or nationalistic; its flavor as well as its technic is rather international in character. This perhaps explains, to a degree, the interest it has sustained outside the borders of this country. . . .

It is in pieces such as these [the Second "Essay" and the Adagio for Strings] that one discovers that Barber's music is not "neo"-anything. It is actually and absurdly romantic in an age when romanticism is the catchword of fools and prophets. It is written intensely for strings in a period when music is written intensely for brass. Its intention is wholly musical. Its convention is rare, in that it establishes a personality before an idea, but a meaning before an effect. It is economical, not of necessity but of choice. It is cerebral only in the perspective of its craft, its logic and its form. It cannot properly be called "the answer" to anything, or the direction that music *must* take, for its distinction is entirely individual. It lacks casualness and often spontaneity, and sometimes fails in the incident of irony or humor. But it is composed. On the paper and in the ear, its design and its articulateness reveal a profound elegance of style, and a personal, anti-mechanical melancholy.

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

The dark and sinister side of the C minor Symphony seems to have taken an unwarranted hold on the general consciousness when it was new. For a long while controversy about its essential character waxed hot after every performance. W. F. Apthorp bespoke one faction when he wrote in 1878 of the First Symphony that it "sounds for the most part morbid, strained and unnatural; most of it even ugly." Philip Hale, following this school of opinion, some years later indulged in a symbolic word picture, likening the symphony to a "dark forest" where "it seems that obscene, winged things listen and mock the lost." But Philip Hale perforce greatly modified his dislike of the music of Brahms as with the passage of years its oppressive aspects were somehow found no longer to exist.

(Continued on page 18)



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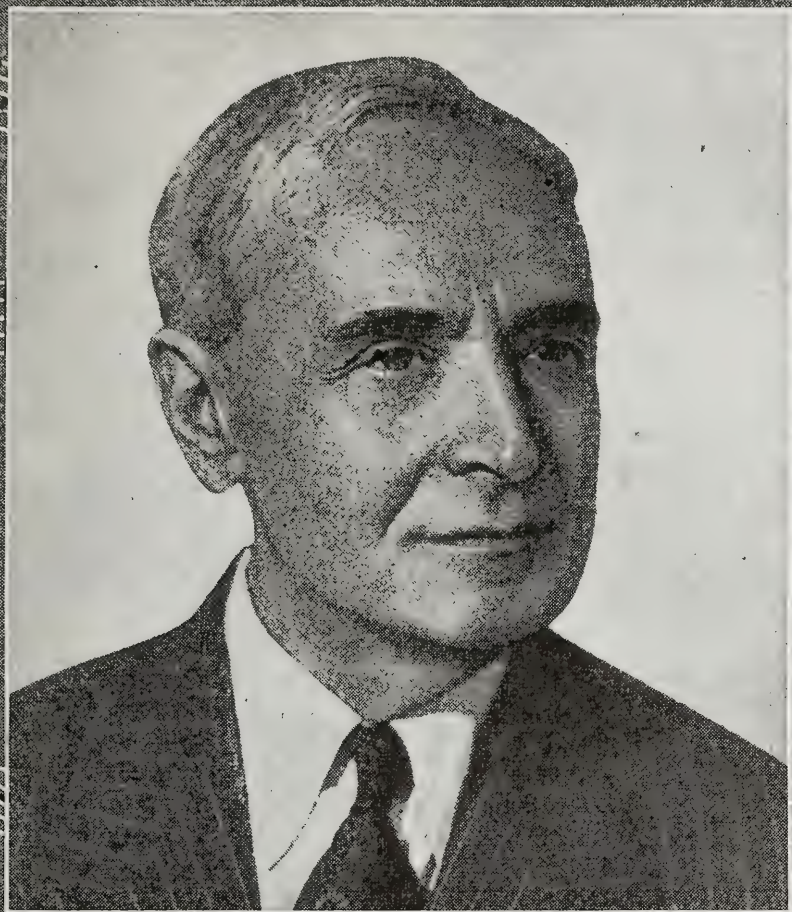
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Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one of the great exordiums of music — a majestic upward sweep of the strings against the phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable — a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity" — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

Not until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven

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symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment, with spiritual self-questioning, and with unbounded ambition. The result — after a period of fourteen years between the first sketch and the completed manuscript — was a score which, in proud and imposing independence, in advance upon all precedent, has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "It was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra."

BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (*Eroica*), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "Die Meistersinger," Stravinsky's "Petrouchka" Suite, Shostakovich's Fifth Symphony, and Copland's Suite "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's Fantastic Symphony, Schumann's 'Cello Concerto, Strauss's "Till Eulenspiegel's Merry Pranks," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, address G. E. Judd, Manager, Symphony Hall, Boston 15, Mass.

Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Karlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Karlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Karlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the “clashing dissonances of the first introduction.” Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it “morbid,” “strained,” “unnatural,” “coldly elaborated,” “depressing and unedifying,” Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of “plagiarism.” But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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BACH.....Overture (Suite) No. 3 in D major, for Orchestra
II January 11
Brandenburg Concerto No. 4 in G major, for
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BARBER.....Concerto for Violoncello and Orchestra, *Op.* 22
Soloist: RAYA GARBOUSOVA V April 12

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72
I November 16
Overture to "Coriolan," *Op.* 62 (after Collin)
III February 15
Concerto for Pianoforte No. 5 in E-flat major, *Op.* 73
Soloist: ALEXANDER BOROVSKY III February 15

BRAHMS.....Symphony No. 1 in C minor, *Op.* 68
V April 12
Symphony No. 2 in D major, *Op.* 73
II January 11

DIAMOND.....Rounds for String Orchestra
V April 12

DUKAS....."L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo, after a ballad by Goethe
II January 11

FRANCK.....Symphony in D minor
III February 15

HANSON.....Symphony No. 4, *Op.* 34
IV March 15

KABALEVSKY.....Symphony No. 2, *Op.* 19
IV March 15

PROKOFIEFF...."Romeo and Juliet," Ballet, Second Suite, *Op.* 64 ter
I November 16

RAVEL....."Pavane pour une Infante défunte"
II January 11

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47
I November 16

SIBELIUS.....Symphony No. 6, *Op.* 104
IV March 15
"The Swan of Tuonela," Legend from the
"Kalevala," *Op.* 22, No. 3
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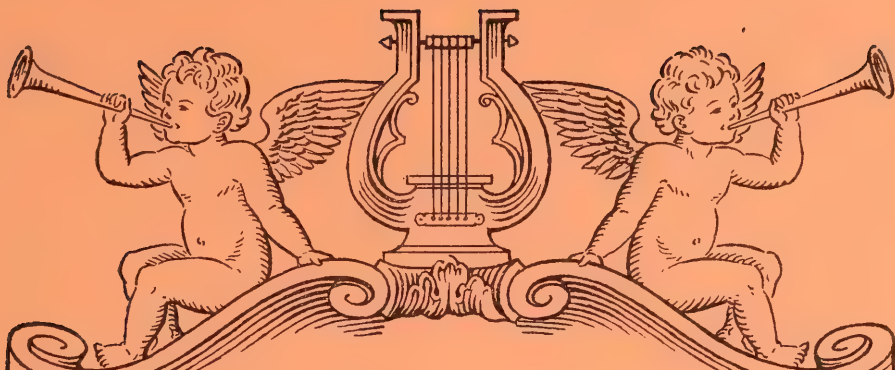
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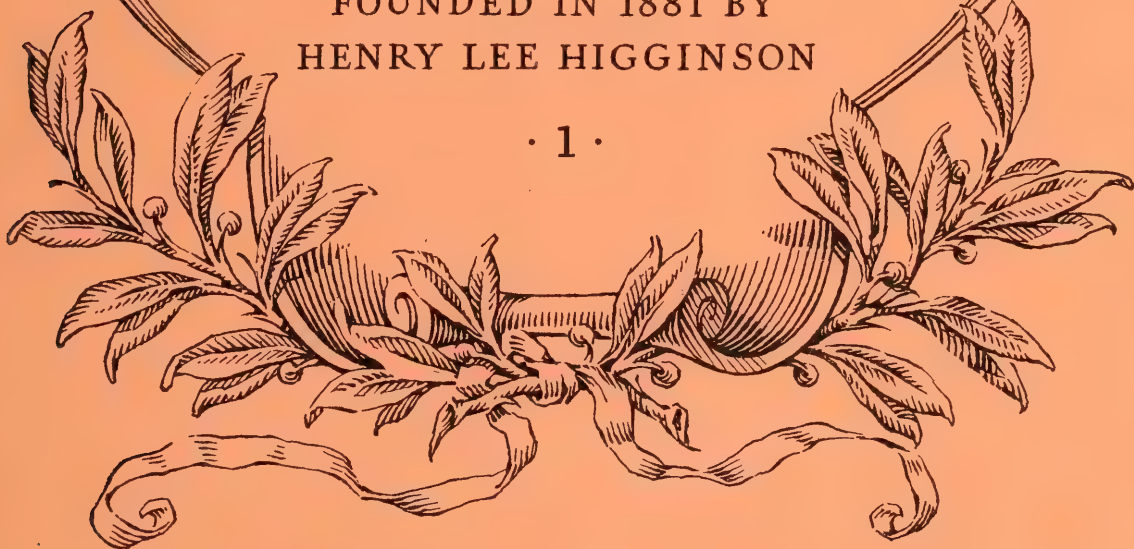
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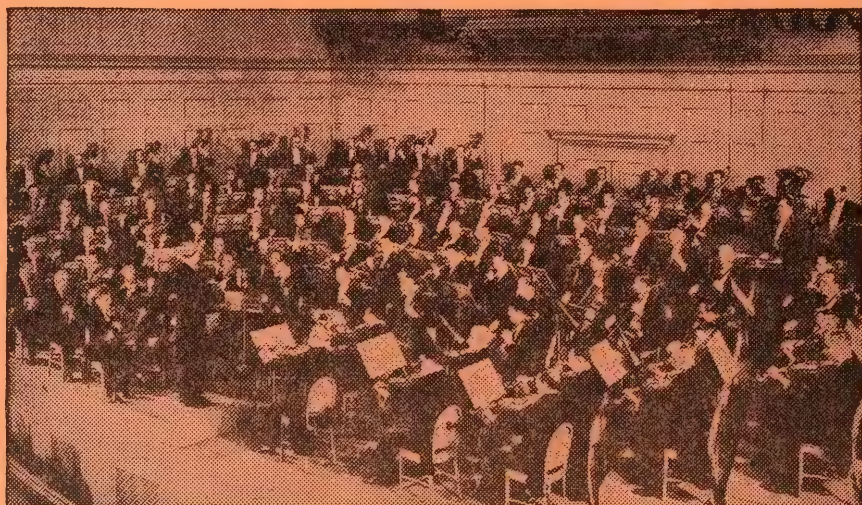
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Concert Bulletin of the First Concert

WEDNESDAY EVENING, *October 17*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

SIXTY-FIFTH SEASON, 1945-1946

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

WEDNESDAY EVENING, OCTOBER 17

Programme

PROKOFIEFF....."Classical" Symphony, *Op. 25*

- I. Allegro
- II. Larghetto
- III. Gavotta: non troppo allegro
- IV. Finale: molto vivace

COPLAND.....Suite from the Ballet, "Appalachian Spring"

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
 - II. Tempo andante, ma rubato
 - III. } Vivacissimo; Lento e suave
 - IV. } Finale: Allegro moderato
-

BALDWIN PIANO

"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the "*Symphonie Classique*" was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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SUITE FROM THE BALLET, "APPALACHIAN SPRING"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

Aaron Copland began to compose the music of his ballet in Hollywood in June, 1943, and completed it just a year later in Cambridge, Massachusetts. He wrote the ballet for Miss Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. The ballet was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington, D.C., October 30, 1944. The principal parts were danced by Miss Graham, Erick Hawkins, Merce Cunningham and May O'Donnell. Isamu Noguchi designed the architectural setting; Edith Guilford, the costumes. Louis Horst conducted. Miss Graham and her company introduced "Appalachian Spring" to Boston during her engagement at Jordan Hall, January 26-27, 1945.

The original score called for a chamber ensemble of thirteen instruments. The present arrangement for symphony orchestra was made by the composer last spring. It is being performed in New York (Philharmonic Orchestra) and in Cleveland in the present week. It requires woodwinds in twos, horns, trumpets and trombones in twos, piano, harp, percussion and strings. The score is dedicated to Mrs. Elizabeth Sprague Coolidge.

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IN 1945 "Appalachian Spring," subtitled "Ballet for Martha," received the Pulitzer Prize for music, as well as the award of the Music Critics' Circle of New York for the outstanding theatrical work of the season 1944-1945.

The action of the ballet, as described by Edwin Denby in the *New York Herald-Tribune*, May 15, 1945, is concerned with "a pioneer celebration in the spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

Mr. Copland has supplied the following information about "Appalachian Spring":

"The music of the ballet takes as its point of departure the personality of Martha Graham. I have long been an admirer of Miss Graham's work. She, in turn, must have felt a certain affinity for my music because in 1931 she chose my Piano Variations as background

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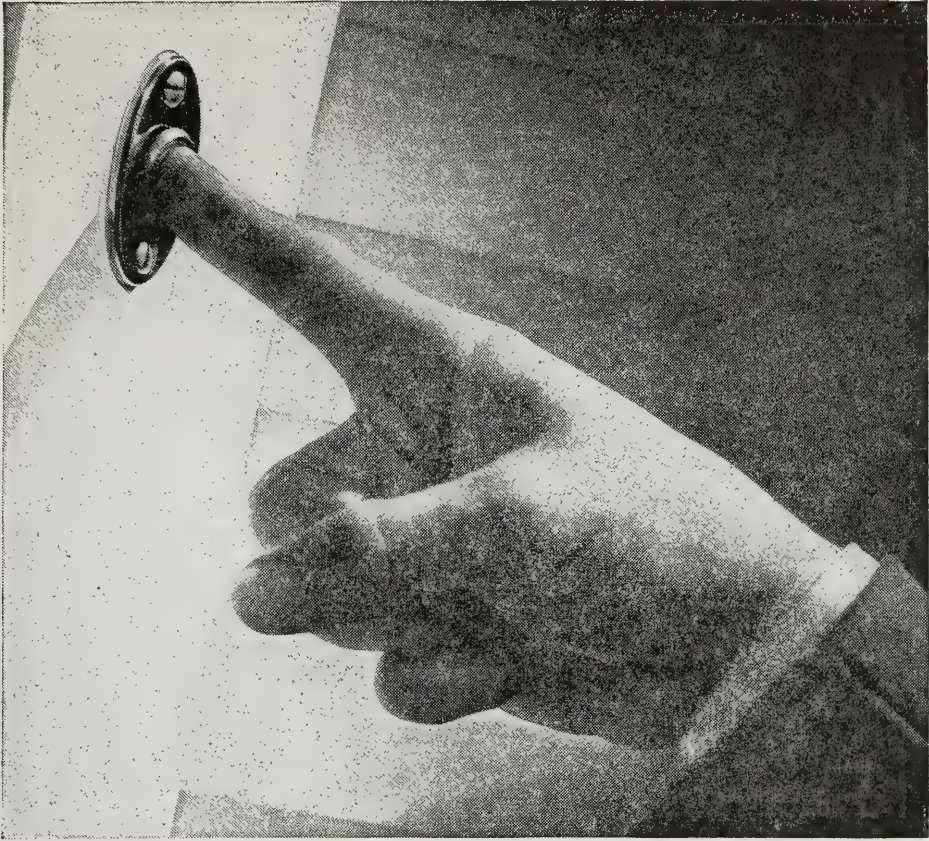
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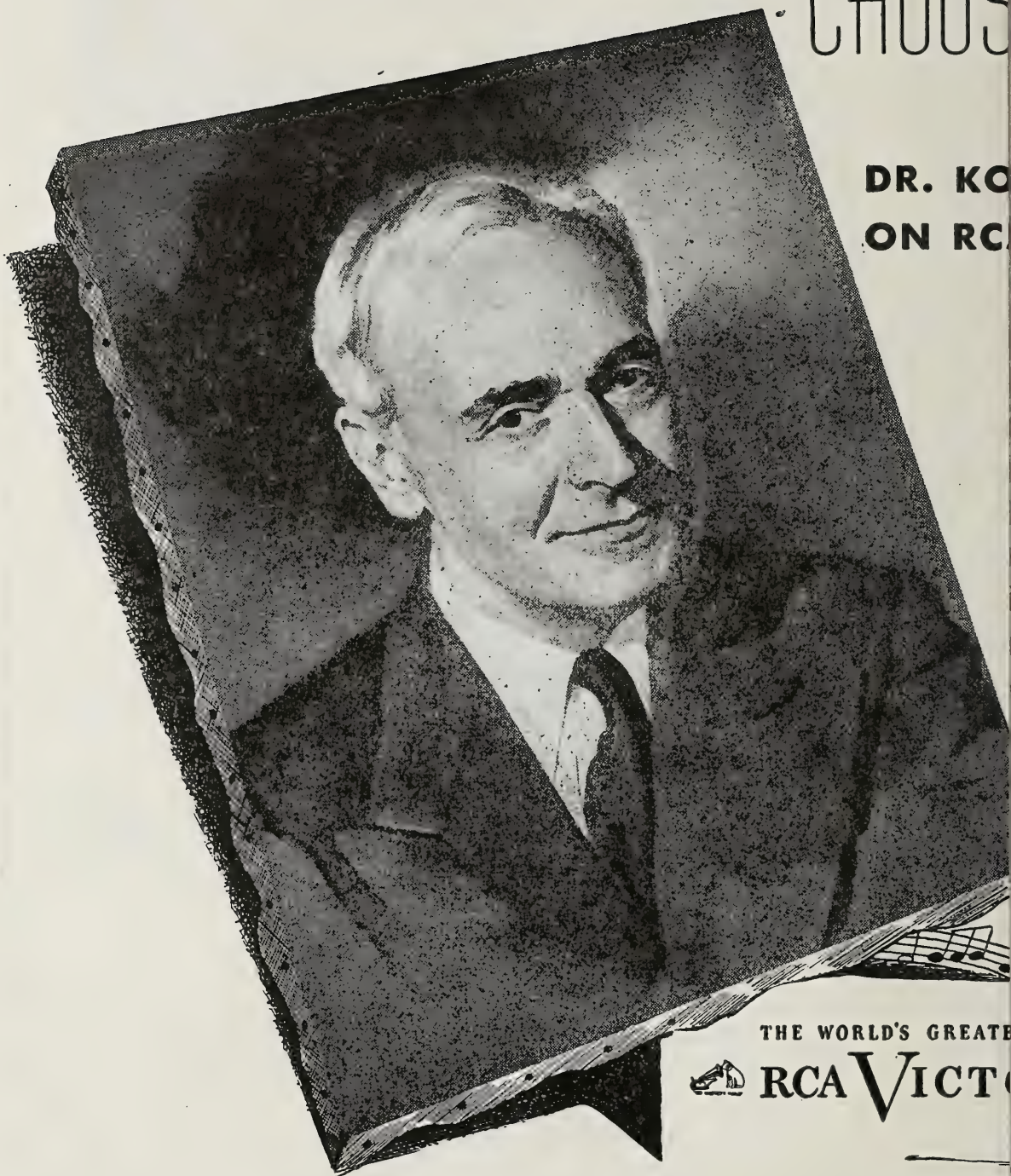
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for a dance composition entitled 'Dithyramb.' I remember my astonishment, after playing the Variations for the first time at a concert of the League of Composers, when Miss Graham told me she intended to use the composition for dance treatment. Surely only an artist with a close affinity for my work could have visualized dance material in so rhythmically complex and aesthetically abstruse a composition. I might add, as further testimony, that Miss Graham's 'Dithyramb' was considered by public and critics to be just as complex and abstruse as my music.

"Ever since then, at long intervals, Miss Graham and I planned to collaborate on a stage work. Nothing might have come of our intentions if it were not for the lucky chance that brought Mrs. Elizabeth Sprague Coolidge to a Graham performance for the first time early in 1942. With typical energy, Mrs. Coolidge translated her enthusiasm into action. She invited Martha Graham to create three new ballets for the 1943 annual fall festival of the Coolidge Foundation in Washington, and commissioned three composers — Paul Hindemith, Darius Milhaud and myself — to compose scores especially for the occasion.*

"After considerable delay Miss Graham sent me an untitled script. I suggested certain changes to which she made no serious objections. The première performance took place in Washington a year later than originally planned — in October, 1944. Needless to say, Mrs. Coolidge sat in her customary seat in the first row, an unusually interested spectator. (She was celebrating her eightieth birthday that night.)

"The title Appalachian Spring was chosen by Miss Graham. She borrowed it from the heading of one of Hart Crane's poems, though the ballet bears no relation to the text of the poem itself.

"The Suite arranged from the ballet contains the following sections, played without interruption:

- (1) *Very slowly* — Introduction of the characters, one by one, in a suffused light.
- (2) *Fast* — Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
- (3) *Moderate* — Duo for the Bride and her Intended — scene of tenderness and passion.
- (4) *Quite fast* — The Revivalist and his flock. Folksy feelings — suggestions of square dances and country fiddlers.
- (5) *Still faster* — Solo dance of the Bride — Presentiment of motherhood. Extremes of joy and fear and wonder.
- (6) *Very slowly* (as at first) — Transition scene to music reminiscent of the introduction.

* Milhaud's ballet was "Imagined Wing," performed at the Library of Congress October 28-30, 1934, and Hindemith's ballet was "Hérodiade." Miss Graham changed this title to "The Mirror Before Me." "The Mirror Before Me" and "Appalachian Spring" were performed by Miss Graham and her company at Jordan Hall, Boston, in her engagement January 26-27, 1945.



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- (7) *Calm and flowing* — Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme — sung by a solo clarinet — was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift to be Simple*. The melody I borrowed and used almost literally, is called *Simple Gifts*. It has this text:

'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down
Where we ought to be.

And when we find ourselves
In the place just right
'T will be in the valley
Of love and delight.

When true simplicity is gain'd,
To bow and to bend we shan't be asham'd.
To turn, turn will be our delight,
'Till by turning, turning we come round right.

- (8) *Moderate* — Coda — The Bride takes her place among her neighbors. At the end the couple are left 'quiet and strong in their new house.' Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music."

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SYMPHONY NO. 2, IN D MAJOR, *Op. 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent

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BACH.....Concerto for Violin and Orchestra in E major, No. 2

INTERMISSION

BERLIOZ.....Fantastic Symphony, *Op. 14 A*

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opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

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The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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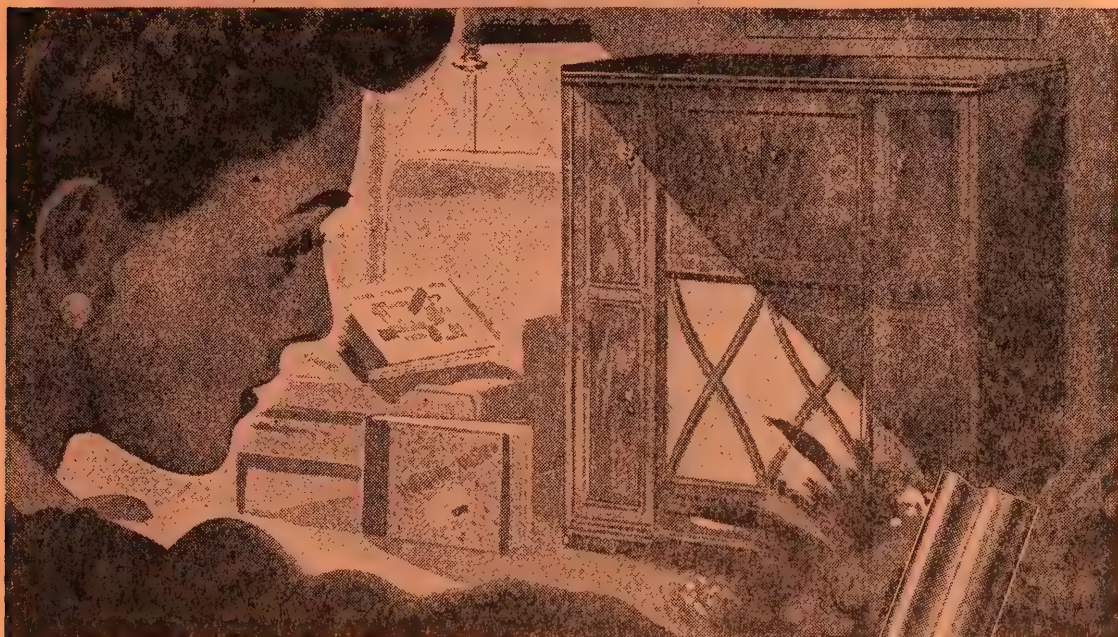
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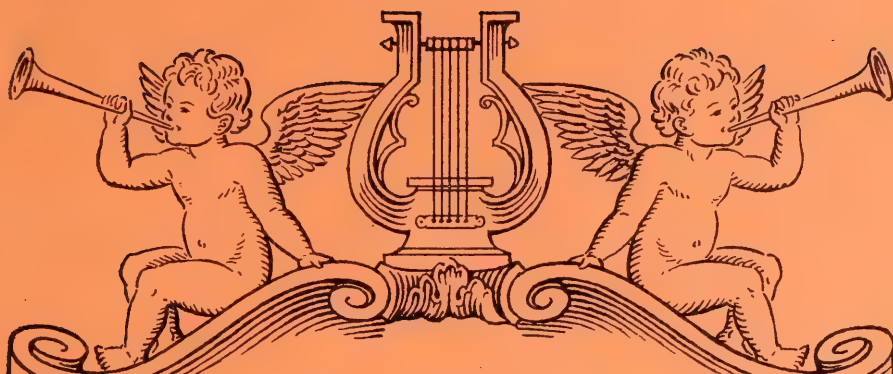
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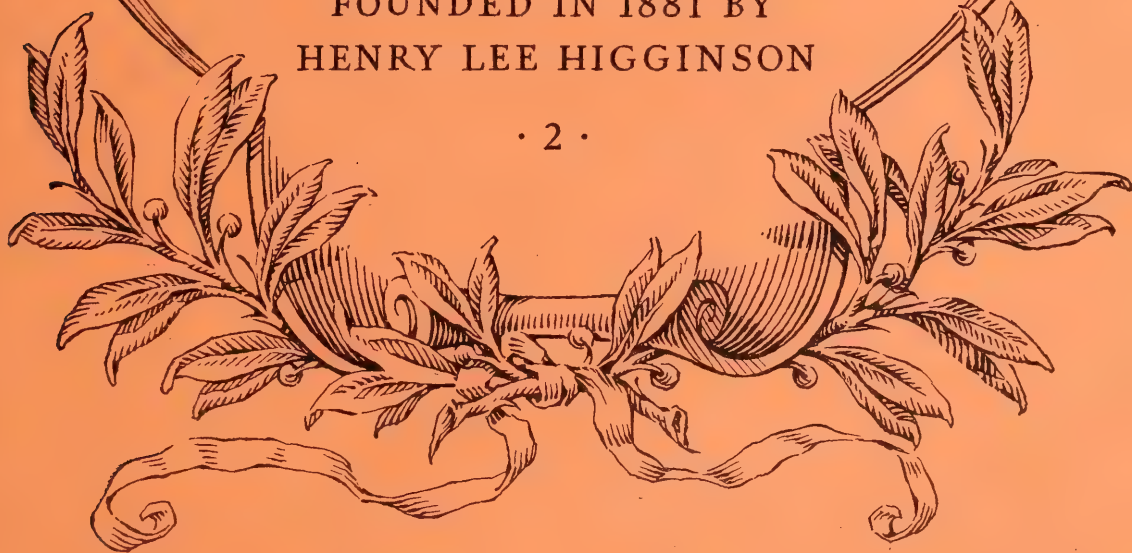
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Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *November 21*

with historical and descriptive notes by

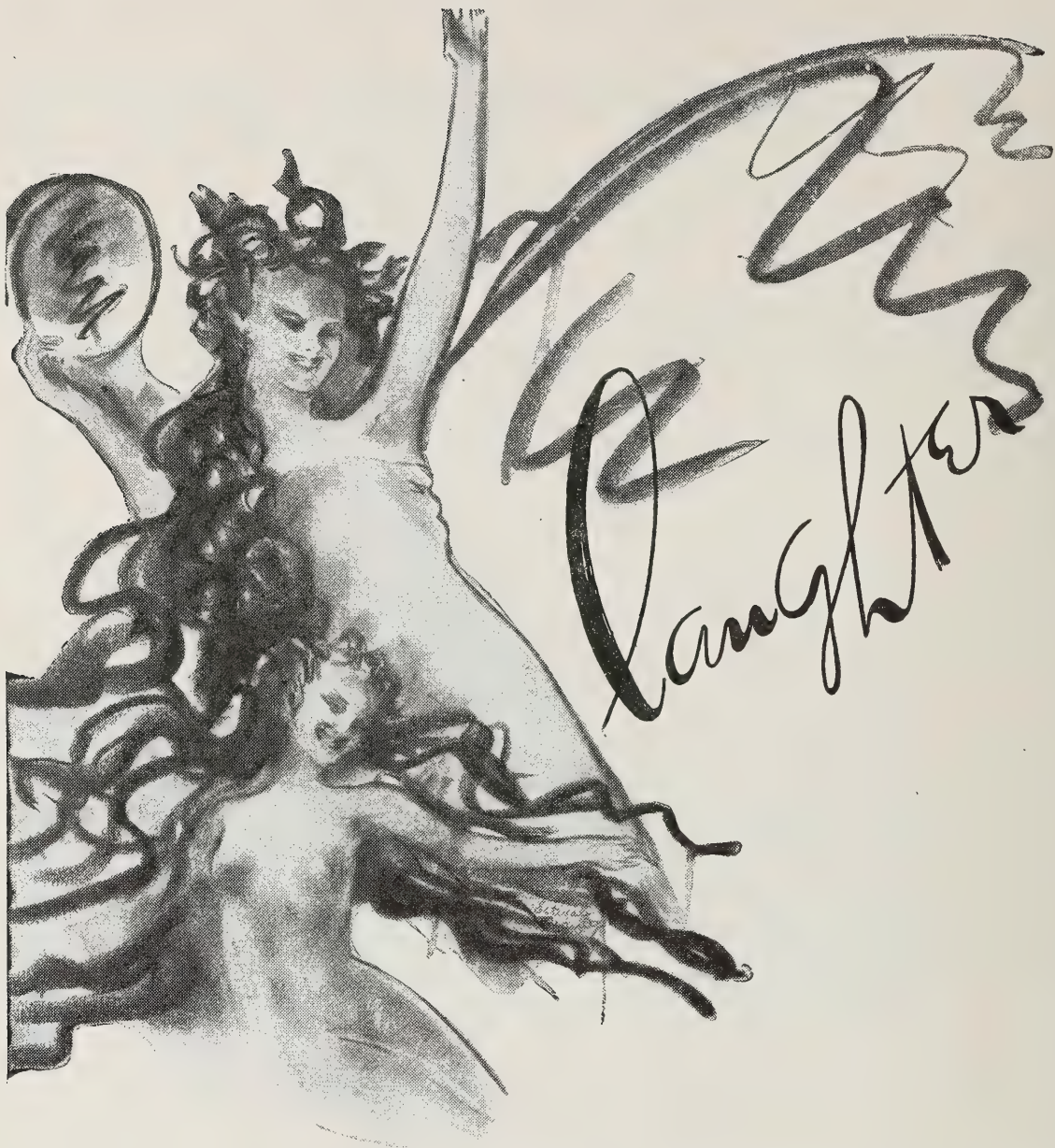
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WEDNESDAY EVENING, NOVEMBER 21

Programme

PAUL PARAY, *Conducting*

FRANCK.....Symphony in D minor

- I. Lento; allegro non troppo
- II. Allegretto
- III. Allegro non troppo

INTERMISSION

FAURÉ.....Suite from the Incidental Music to
Maeterlinck's Tragedy, "Pélleas et

Prelude quasi adagio Mélisande," *Op.* 80
"Fileuse," Andantino quasi allegretto
Molto adagio

RAVEL.....“La Valse,” Choreographic Poem

DEBUSSY.....“Prélude à l’après-midi d’un Faune”
(Eclogue by Stéphane Mallarmé)

DUKAS "L'Apprenti Sorcier" ("The Sorcerer's Apprentice")
Scherzo, after a ballad by Goethe

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PAUL PARAY

Paul Paray was born at Le Tréport, France, May 24, 1886. Graduating from the Paris Conservatory, he took the Prix de Rome in 1911. In 1923-1928 he was the conductor of the *Concerts Pasdeloup*, succeeding Chevillard. In 1928 he became conductor of the Municipal Orchestra in Monte Carlo, and in 1933 conductor of the *Concerts Colonne* (succeeding Pierné). In 1939 he visited this country and conducted a single concert in the Lewisohn Stadium, New York. In 1940 he resigned his post as conductor of the *Concerts Colonne*, refusing to submit to German instructions. For the same reason he refused to conduct the orchestra at Monte Carlo when the Germans took over the Côte d'Azur. After the liberation Paray again accepted the position of conductor of the Colonne Concerts.

He has composed an oratorio, "*Jeanne d'Arc*," a symphonic poem, "*Adonis Troublé*," two symphonies, and music in the smaller forms.

SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, harp and strings.

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,'" wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him,

as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and

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his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beautitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.'"

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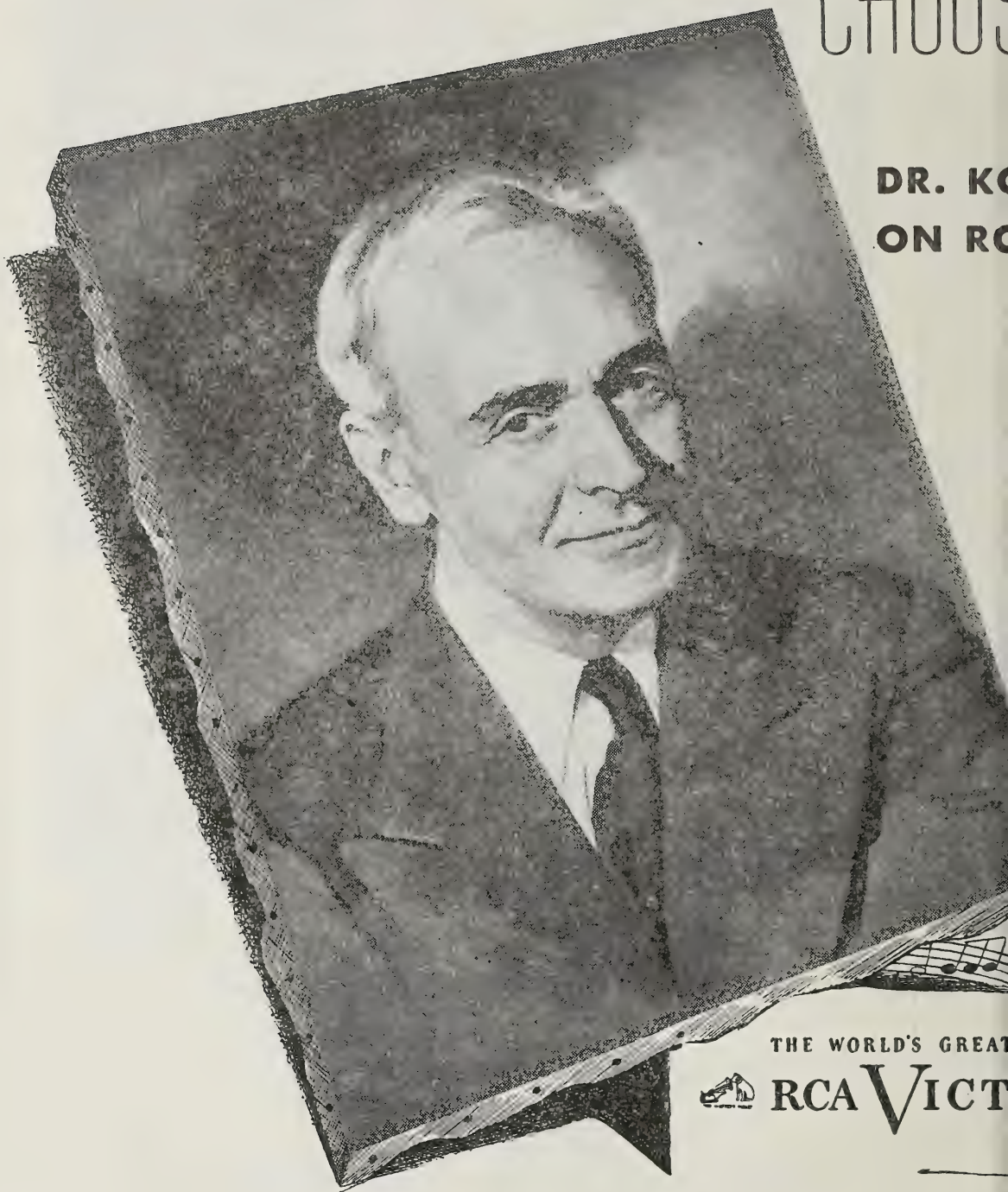
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"PELLEAS AND MELISANDE," ORCHESTRAL SUITE, *Op.* 80, TAKEN
FROM THE STAGE MUSIC TO MAETERLINCK'S PLAY

By GABRIEL FAURÉ

Born at Pamiers (Ariège), France, May 12, 1845; died at Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911, Pierre Monteux, November 23, 1923, Serge Koussevitzky, April 21, 1939, December 29, 1939, April 20, 1945 (two movements).

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, harps, and strings.

"*PELLEAS ET MÉLISANDE*," with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens*, May 17, 1893).

The first of the three movements in Gabriel Fauré's suite is the prelude to the play. *Quasi adagio*, it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, "*Fileuse*," is an entr'acte in preparation for the third act where, in a room in the castle, "Pelleas and Melisande are discovered, Melisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (*andantino quasi allegretto*), which is given to the violins and occasionally alternated with the violas. The third movement, *molto adagio*, is associated with the tragic closing scene where Melisande dies in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

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"LA VALSE," CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed "*La Valse*." The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance in the Friday and Saturday series was March 9-10, 1945.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

RAVEL based his "*poème choréographique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe*.

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as

*Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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PRELUDE TO "THE AFTERNOON OF A FAUN" (AFTER THE
ECLOGUE OF STÉPHANE MALLARMÉ)

By CLAUDE DEBUSSY

Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris,
March 26, 1918

Debussy completed his "Prelude to the Afternoon of a Faun" in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The orchestration is as follows: three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club. Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

IT was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and "*La Damoiselle Élue*" were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was under the direction of Eugène Ysaye. The new works above named

and two songs were to be performed, also at the end of the programme an unpublished manuscript score: "*Prélude, Interlude, et Paraphrase Finale pour 'L'Après-midi d'un Faune.'*" This work was withdrawn by the composer as not ready for performance. Debussy, following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. He had been working on it two years when, in the summer of 1894, he was ready to yield it for performance and publication. The second and third parts, which had not gone beyond the stage of fragmentary sketches, have been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the Société Nationale. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad.

The Prelude seems to have survived its attacks and imitations without loss of its particular charm and beauty in the forty-two years which have passed since it appeared. As for the "violation" done

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upon it by Diaghilev's *Ballet Russe* in 1913, the disapproval of Debussy was a foreordained fact, as the disapproval of Mallarmé himself would have been. The arbitrary and highly stylized visualization of Nijinsky, however admirable as an adventure in choreography, inevitably shattered the fragile and elusive dream-picturing of the poet, and no less its subtle and reverent translation into tones.

Mallarmé had published his eclogue, "*L'Après-midi d'un Faune*" in 1876 in pamphlet form, with illustrations by Manet, after its refusal by the *Parnasse Contemporain*. Debussy was probably following his best instincts in scrupulously avoiding anything like an interlinear depiction of the poem. His music stands carefully aside from the delicate and tentative dream images of the poet, and sets its own remoter reflection as if apart, in anticipation or preparation. Mallarmé was enthusiastic about the score, and is quoted by Debussy (in a letter to Jean Aubry) as having said: "This music prolongs the emotion of my poem and fixes the scene much more vividly than color could have done." And the poet inscribed the following verse upon a copy:

*Sylvain, d'haleine première,
Si ta flûte a réussi,
Oùs toute la lumière
Qu'y soufflera Debussy.*

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"THE SORCERER'S APPRENTICE" (AFTER A BALLAD BY GOETHE)

By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there May 17, 1935

"*L'Apprenti Sorcier*," a scherzo, was composed in 1897 and first performed at a concert of the *Société Nationale* under the direction of Dukas, on May 18 of the same year. There was a performance in Chicago by the Chicago Orchestra, under Theodore Thomas, January 14, 1899. The first performance at the Boston Symphony concerts was on October 22, 1904. There were numerous subsequent performances, the last in the Friday and Saturday series having been on November 28-29, 1941, when Désiré Defauw conducted.

The piece is scored for two flutes and piccolo, two oboes, two clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, timpani, bass drum, cymbals, triangle, glockenspiel, harp and strings.

DUKAS died within one day of thirty-eight years since the first performance of his orchestral scherzo, which as a novelty had duly gone the rounds of European orchestras and planted his name in the general consciousness. Gustave Samazeuilh has recalled how the composer played him the sketch of his piece in March of 1897. Both musicians were in Brussels for the first performance of d'Indy's "*Fervaal*." Dukas played his new work on a bad hotel piano, but suc-

ceeded in greatly impressing his companion by "its life force, its certainty, its perfect depiction of its subject, which in no way obscured the clarity of the musical structure." Dukas, as was always the case, Samazeuilh adds, "had long pondered his subject, allowed it to develop at leisure before coming to the point of its realization, which was always quick with him, once the moment of decision came." Certain of his friends have hazarded that this work may have been material once intended for the Symphony in C major which it shortly followed, and which has no scherzo.

The ballad of Goethe, "*Der Zauberlehrling*," furnished the subject. The poem was in its turn derived from a traditional tale found in Lucian's "The Lie-fancier." The philosopher Eucrates there tells how he once met on the River Nile the sage Pancrates, who had lived for many years in a cave and there learned the magic of Isis. The tale has thus been translated by William Tooke from "Lucian of Samatosa."

"When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates accompanied his new acquaintance as his disciple. "When we came to an inn, Pancrates would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world.

"At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bit it fetch me some water. He directly brought me a large pitcher full. 'Good,' said I, 'I want no more water; be again a pestle.' He did not, however, mind what I said; but went on fetching water and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry, as indeed was the case, and having no alternative, I took an ax and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime, in came Pancrates; and understanding

what had happened, turned them into their pristinest form; he, however, privily took himself away, and I have never set eyes on him since."

~

Claude Debussy, discussing Paul Dukas in his "*Monsieur Croche*" with special reference to his Piano Sonata, has written:

"Paul Dukas knows the potentialities of music; it is not merely a matter of brilliant tone playing upon the listener to the point of enervation, an easy thing to understand where several kinds of music which seem antagonistic are united without difficulty. For him music is an inexhaustible store of forms, of pregnant memories which allow him to mould his ideas to the limits of his imaginative world. He is the master of his emotion and knows how to keep it from noisy futility. That is why he never indulges in those parasitic developments which so often disfigure the most beautiful effects. When we consider the third movement of his sonata, we discover under the picturesque surface an energy that guides the rhythmic fantasy with the silent precision of steel mechanism. The same energy prevails in the last part, where the art of distributing emotion appears in its highest form; one might even call this emotion constructive, since it displays a beauty akin to perfect lines in architecture, lines that dissolve into and are keyed to the spatial colour of air and sky, the whole being wedded in a complete and final harmony."

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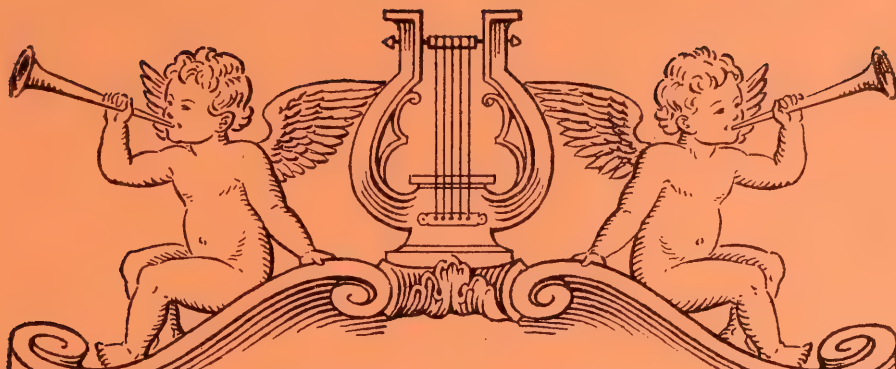
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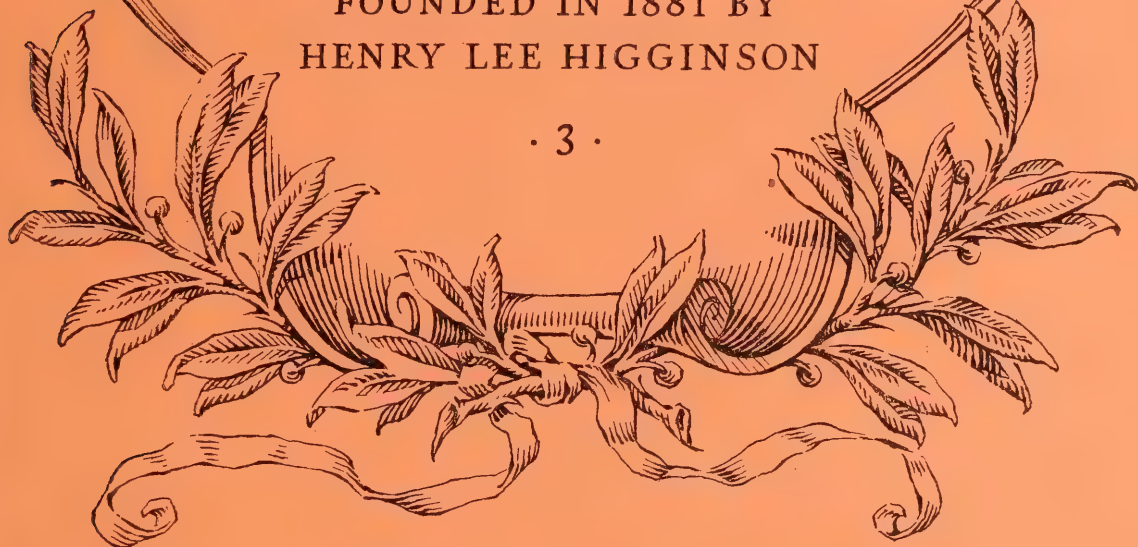
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WEDNESDAY EVENING, *December 26*

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SIXTY-FIFTH SEASON, 1945-1946

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THIRD CONCERT

WEDNESDAY EVENING, DECEMBER 26

Programme

RICHARD BURGIN, *Conducting*

BEETHOVEN.....Overture to "Leonore" No. 3, *Op. 72*

RAVEL....."Pavane pour une Infante défunte"

MILHAUD....."Saudades do Brazil"
Corcovado — Ipanema — Leme — Tijuca — Gavea

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, *Op. 73*

- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Adagietto grazioso, quasi andantino
 - IV. Allegro con spirito
-

BALDWIN PIANO

OVERTURE TO "LEONORE" NO. 3, *Op. 72*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise*, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise*. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise*, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

Romain Rolland (in his invaluable study of "Leonora" in "Beethoven the Creator") weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He

had inclined to the opinion of many that it would overshadow its surroundings and "sate the ear with a banquet of C major before the C major orgy of the finale." Having heard it thus played, however, at the centennial performances in Vienna, he "realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the overture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written."

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"PAVANE POUR UNE INFANTE DÉFUNTE"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875

Ravel composed his "*Pavane*" as a piece for piano in 1899, and in this version it was first played in public by Ricardo Viñes at a *Société Nationale* concert on April 5, 1902. In 1910 Ravel set the work for the following orchestra: two flutes, oboe, two clarinets, two bassoons, two horns, harp and strings.

THE fanciful title with its antique air (it is usually translated "Pavane for a Dead Infanta") suggests an elegy for a princess in the old courtly Spain where this dance was much cultivated in its time. The pavane, known in England as "pavan" or "pavin," was a grave and ceremonious dance of the 16th and 17th centuries. It was often followed by a lively galliard, a succession which was later supplanted in instrumental suites by the saraband and gigue. "According to some authorities," writes W. B. Squire in his article on the pavane, contributed to Grove's Dictionary, "the name is derived from the latin '*pavo*,' owing to the fancied resemblance to a peacock's tail, caused by the robes and cloaks worn by the dancers, as they swept out in the stately figures of the dance. . . . At state balls the dancers wore their long robes, caps and swords, and the music was performed by sackbuts and oboes. In masquerades, pavans were played as processional music, and were similarly used at weddings and religious ceremonies. Like all early dances, the pavan was originally sung as well as danced."

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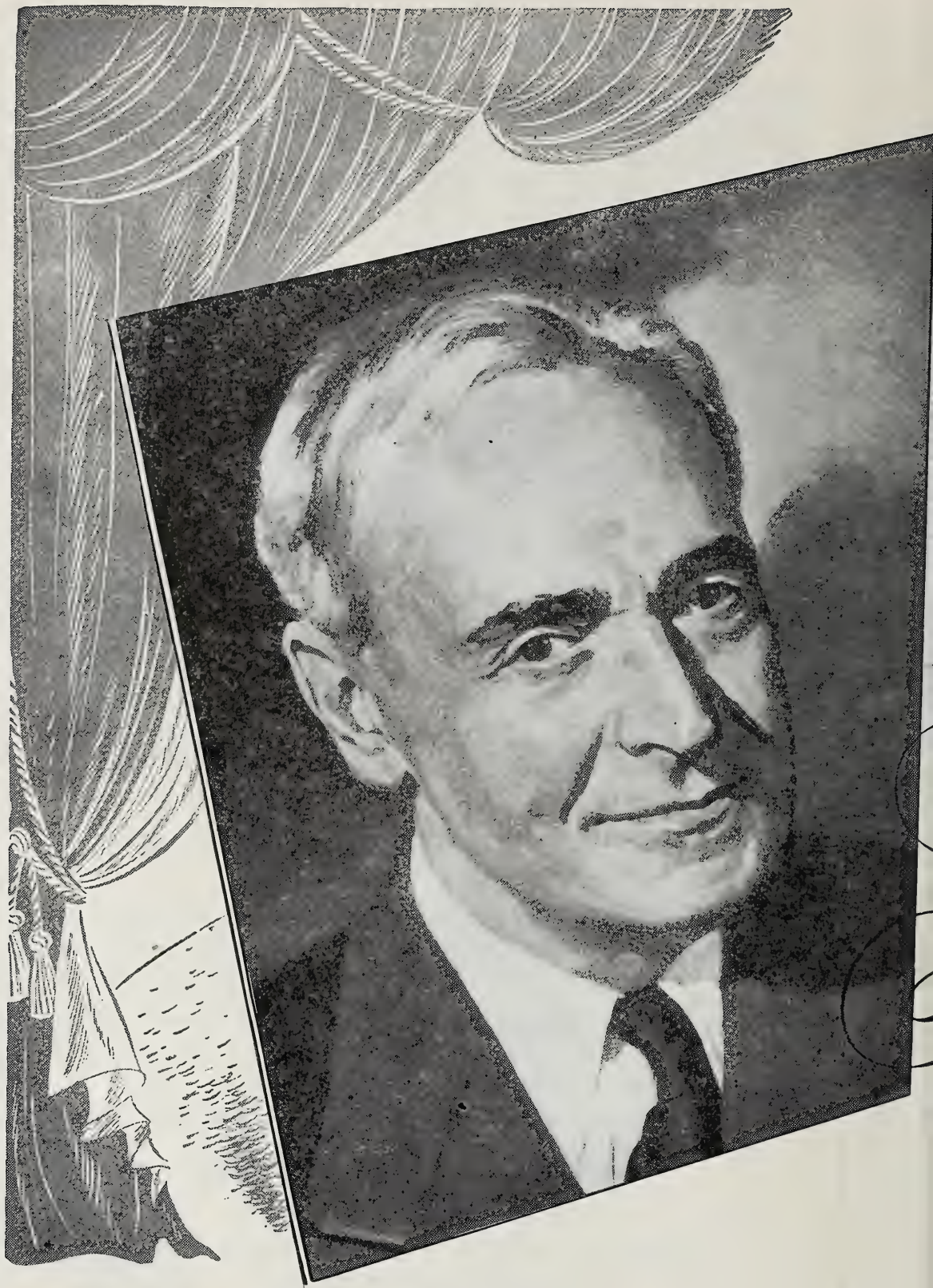
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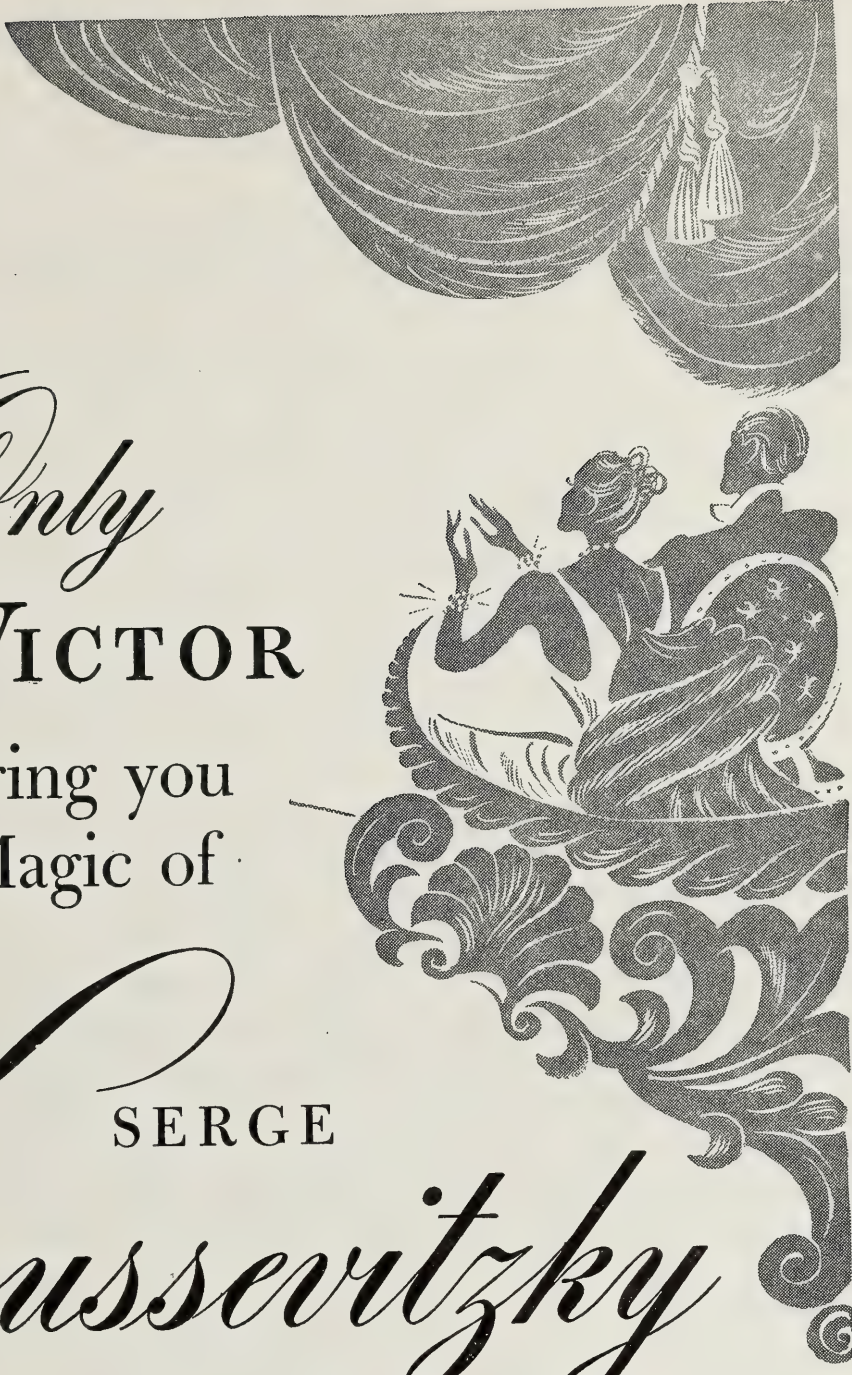
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SUITE, "SAUDADES DO BRAZIL"*

By DARIUS MILHAUD

Born at Aix-en-Provence, September 4, 1892

The "Souvenirs of Brazil," composed in Paris in 1921, was performed for the first time at the Théâtre des Champs Elysées in that year, Vladimir Golschmann conducting, when Loie Fuller also gave a danced interpretation.

DARIUS MILHAUD once explained to his friend Vladimir Golschmann, the first performer of the music, that this Suite consisted of memory-echoes of his musical experiences in Brazil in 1917 and 1918, when, making his first journey to the New World, he resided there as attaché of the French Legation. He has also explained that the little pieces are evocations of Brazilian rhythms, but without any element of folk music; evocations also of the atmosphere of the tropics. When M. Milhaud visited this country in 1923, he conducted three of the "*Saudades*" with the Philadelphia Orchestra from the manuscript (January 26-27). Lawrence Gilman, who was the program annotator at the time, then wrote that the composer "desired that these compositions be regarded not as reproductions of actual dances, but as music suggested by the dance rhythms of Brazil — in the main by tango rhythms. He would have his music viewed as a sort of composite portrait of these dances, to some extent idealized." "As in every epoch," M. Milhaud continued, "composers have been influenced by the dances of their period and place, Bach, for example, by the Sarabande and Gavotte; Mozart by the Minuet; Schubert and Chopin by the Waltz; Stravinsky by ragtime, so the younger men among contemporary composers have logically used the rhythms of the tango and the foxtrot as suggestive patterns for their music." M. Milhaud would no doubt now be ready to bring this proposition up to date, both as regards himself and his fellows.

The full suite consists of twelve dances with an overture. Without the overture these dances were published in 1922 in the composer's own version for piano solo, the score stating that they had been transcribed by the composer for orchestra. The various dances are named from various districts of the city of Rio de Janeiro and are as follows: (1) Sorocabo; (2) Botofago; (3) Leme; (4) Copaca bana; (5) Ipanema; (6) Gavea; (7) Corcovado; (8) Tijuca; (9) Sumaré; (10) Paineras; (11) Larenjeiras; (12) Paysandú.

* Nicolas Slonimsky translates "*Saudades*" as "nostalgic memories." ("Music of Latin America").

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became

so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple

* She had teasingly upbraided him for spelling "symphony" with an "f."

and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty,' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form

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— i. e., new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his *Life of Brahms*: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called *sinfoniettas* today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty

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years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be “complex,” “obscure,” “forbidding,” even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its “sternness” with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential “prettiness,” with which Brahms’ earnest friends once reproached him.

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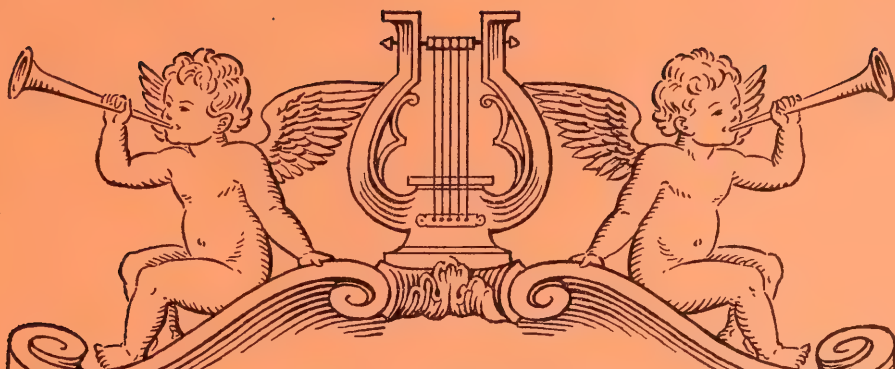
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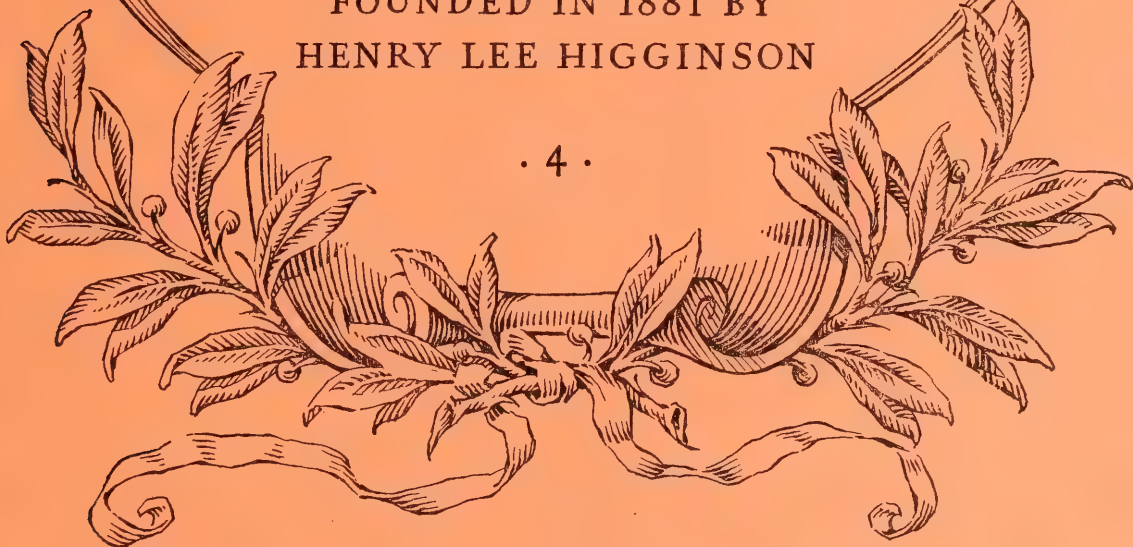
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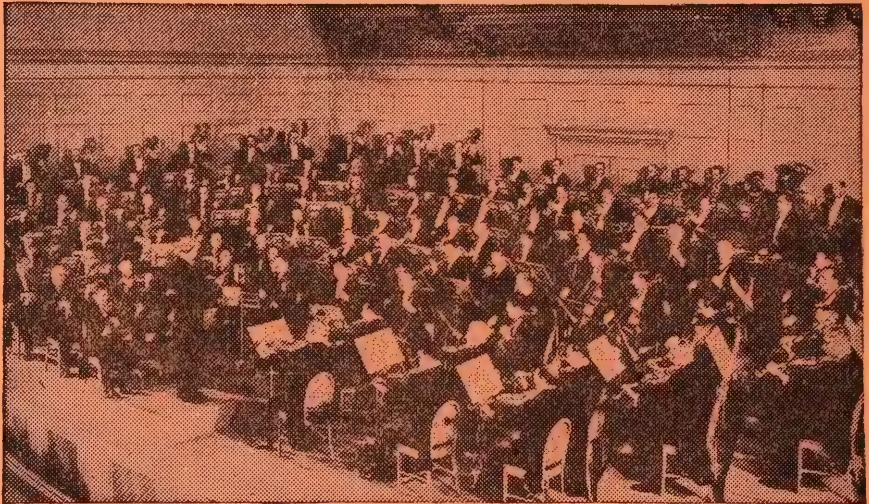
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with historical and descriptive notes by

JOHN N. BURK

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WEDNESDAY EVENING, JANUARY 16

Programme

SIR ADRIAN BOULT, *Conducting*

PURCELL.....Trumpet Tune and Air
(Arranged by Leslie Woodgate)

IRELAND....."The Forgotten Rite"

ELGAR.....Variations on a Original Theme, *Op.* 36

Enigma: Andante

Variations:

- | | |
|------------------------------------|----------------------------------|
| I. "C. A. E." L'istesso tempo | VIII. "W. N." Allegretto |
| II. "H. D. S. — P." Allegro | IX. "Nimrod" Moderato |
| III. "R. B. T." Allegretto | X. "Dorabella — Intermezzo" |
| IV. "W. M. B." Allegro di
molto | Allegretto |
| V. "R. P. A." Moderato | XI. "G. R. S." Allegro di molto |
| VI. "Ysobel" Andantino | XII. "B. G. N." Andante |
| VII. "Troyte" Presto | XIII. "* * * — Romanza" Moderato |
| | XIV. "E. D. U. — Finale" |

INTERMISSION

BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

- I. Un poco sostenuto
 - II. Andante sostenuto
 - III. Un poco allegretto e grazioso
 - IV. Adagio; allegro non troppo, ma con brio
-

BALDWIN PIANO

SIR ADRIAN BOULT

THE career of a conductor is read on the one hand in his acquisitive and expanding years as musician, on the other in his programmes, his insinuations, his audiences. These matters would be eloquent in the case of Sir Adrian Boult if they could be covered within a short space. Even the outline of his development and the posts he has held is not without revelation of his particular qualities.

According to the evidence of his mother, herself a musician,* Adrian Boult showed an extraordinary aptitude for music, even in his pre-coherent years. He would pick out notes accurately on the piano even before his eyes had reached the level of the keys. His talents were in no way pushed, however, and at the age of twelve (he was born in Chester, England, April 8, 1889) he was sent to the Westminster School, where apparently music was considered an entirely unessential part in the development of the average small boy. Young Boult found opportunities, nevertheless. The science master (H. E. Piggott) was interested in music, and the two were often closeted in the pursuit of harmony, counterpoint, or fugue. The boy further found his way to London each Sunday to attend the Queen's Hall concerts of Henry J. Wood, score in hand and ears alert. In this way the young musician learned much from the older one whose associate and successor he was destined to become.

Eva Mary Grew has remarked discerningly that this quiet self-training may have been more valuable than the conventional academic and professional ordeal. "Some natures want to be active participants in the struggle from the start. Others want to be observers. In his youth, Adrian Boult's nature was, to my understanding, of the second of these two orders." The writer further considers that the developing musician was fortunate in turning from "the exercise of simple observation to what may be called the practical amateurism" of Oxford, where Adrian Boult entered Christ Church at the age of nineteen. Dr. Hugh Percy Allen was an active and beneficent force in Oxford at that time, conducting a choral society in the town, another in the University, and combining the two for his more ambitious projects, of which there were many. Adrian Boult apparently missed no chances. He sang in choirs and choruses, took bass solo parts in Bach, coached and rehearsed operatic performances, and even appeared upon the stage as Zamiel in "*Der Freischütz*." In 1917, he was given the degree of "Doctor of Music" by his university, a title, however, which he has avoided as unduly academic.

On leaving Oxford, the young man went to Leipzig to study at the Conservatorium, but perhaps with the even stronger intent of becoming "observer" once more at the Gewandhaus concerts, where

* Katherine F. Boult was a writer on musical subjects, having translated and edited the writings of Berlioz for the "Everyman" Edition. This early information is drawn from "Adrian Boult, The Story of his Life and Work," which appeared serially in "The British Musician" from August, 1933, through June, 1934.

Artur Nikisch was presiding. He observed the conductor from at least two angles — from behind as member of the audience and from the front as member of the Gewandhaus choir.

Returning to England and his home in Liverpool, he conducted provincial orchestras and festival concerts in England. He made his London debut in Queen's Hall in February, 1918. He conducted Diaghileff's *Ballet Russe* during its London seasons of 1918-1919. Likewise he conducted concerts of the Royal Philharmonic and British Symphony orchestras. It was in 1924 that he was appointed conductor of the City of Birmingham Orchestra, famous for its festivals. When the British Broadcasting Corporation concerts were organized in 1930, he was appointed to the important post of its musical director. The "B. B. C." orchestra has long been of the first importance in musical England, both by its public concerts and by its broadcasts as the official orchestra of the government controlled radio of Great Britain. He has made several visits to America, conducting the Boston Symphony concerts of January 11, 12, 18, 19 and 21, 1935, in Symphony Hall. He was knighted in 1937.



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TRUMPET TUNE AND AIR

By HENRY PURCELL

Born about 1658, in London (?); died there November 21, 1695

Arranged by LESLIE WOODGATE

“THE Trumpet Tune and Air,” writes Mr. Woodgate,* “are taken from a book of pieces written for Harpsichord Solo. Although, in the book, the pieces follow each other, they are not actually intended to be played together. For the purpose of this particular transcription, however, I have started with the Trumpet Tune and the Air is used as a Trio after which the Trumpet Tune is repeated. The instrument on which the Tune is played is a Trumpet in D, and it is quite evident that although Purcell wrote the piece for Harpsichord he had the brass instrument in his mind as the notes written are those usually played on the D Trumpet. The Air is a perfect foil for the noble melody.”

A “Trumpet Voluntary,” arranged by Sir Henry Wood on a tune attributed to Purcell, was performed at these concerts December 24, 1925. Philip Hale then remarked that Purcell used the trumpet “freely, one might say recklessly.

“The indication, ‘Flat Trumpets,’ is found in some of Purcell’s scores, as in the Canzona written for the funeral of Queen Mary (1695). The title ‘evidently refers, first of all, to the minor key in which the composition is set, and also to the use of instruments which could be played in that “flat” key. So far as we know, the Sackbut, which was also called the Trumpet Harmonious and the Double Trumpet, was the only brass instrument which, at that period, was recognized as adapted to the minor or flat key, or could have rendered the music written by Purcell.’ Galpin quotes a note in the ‘S.Cecilia Day Celebration by Husk,’ where under the year 1691 we read that ‘during the feast, while the company is at table, the haut boys and trumpets play successively. Mr. Showers (*sic*) hath taught the latter of late years to play with all the softness imaginable; they plaid us some flat tunes with a general applause, it being a thing formerly thought impossible upon an instrument designed for a sharp key.’

“John Shore, the most famous trumpeter of his day — he died in 1752, between 80 and 90 years old — is mentioned as having taught trumpeters to play ‘flat tunes made by Mr. Finger.’ Purcell composed obbligate parts to songs for Shore to play. He is said to have split his lip in sounding the trumpet and thus was incapacitated.”

* Leslie Woodgate (born April 15, 1902) after considerable experience as chorister, organist, and choirmaster in the churches of London, became chorus master of the British Broadcasting Corporation in 1934.



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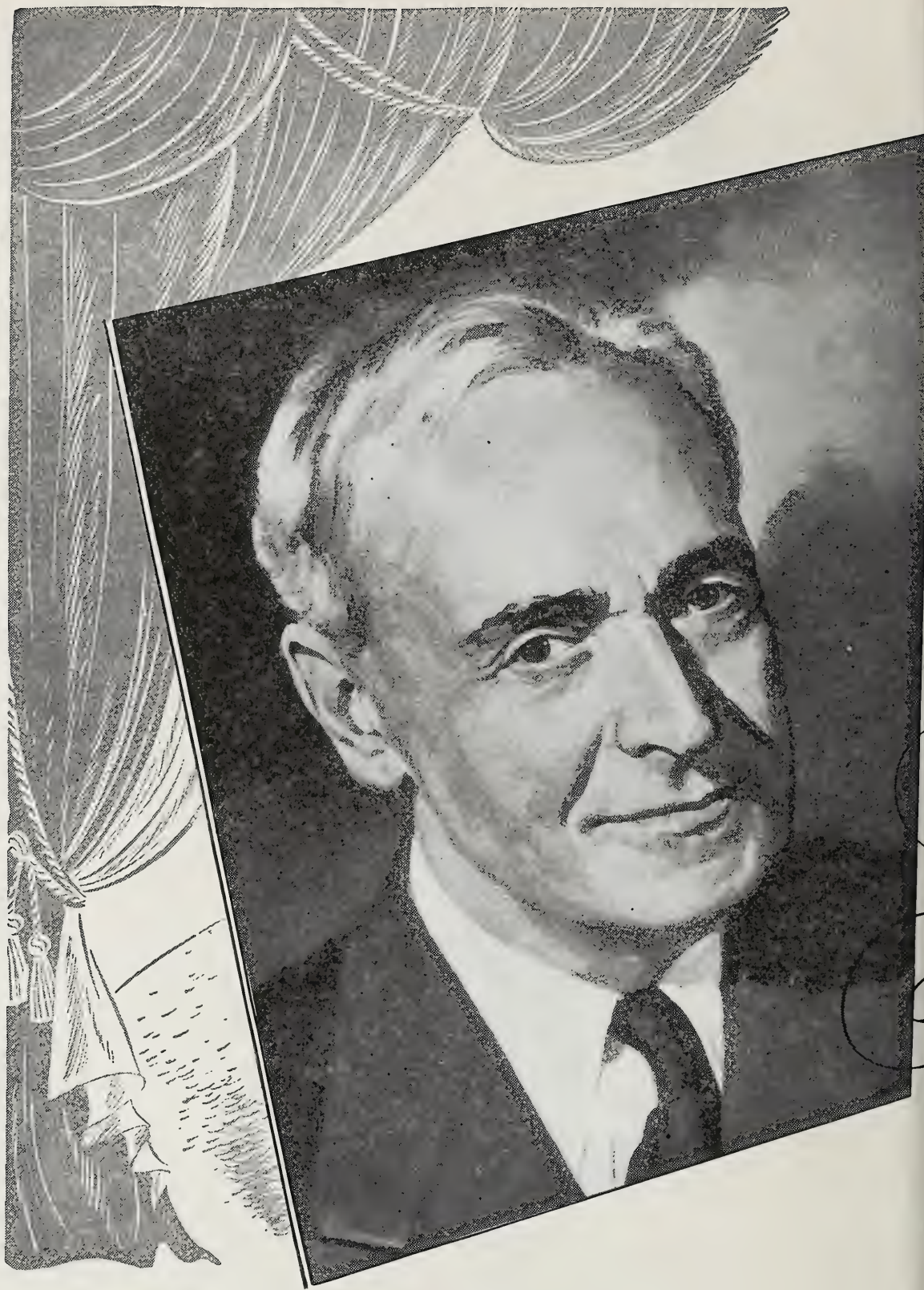
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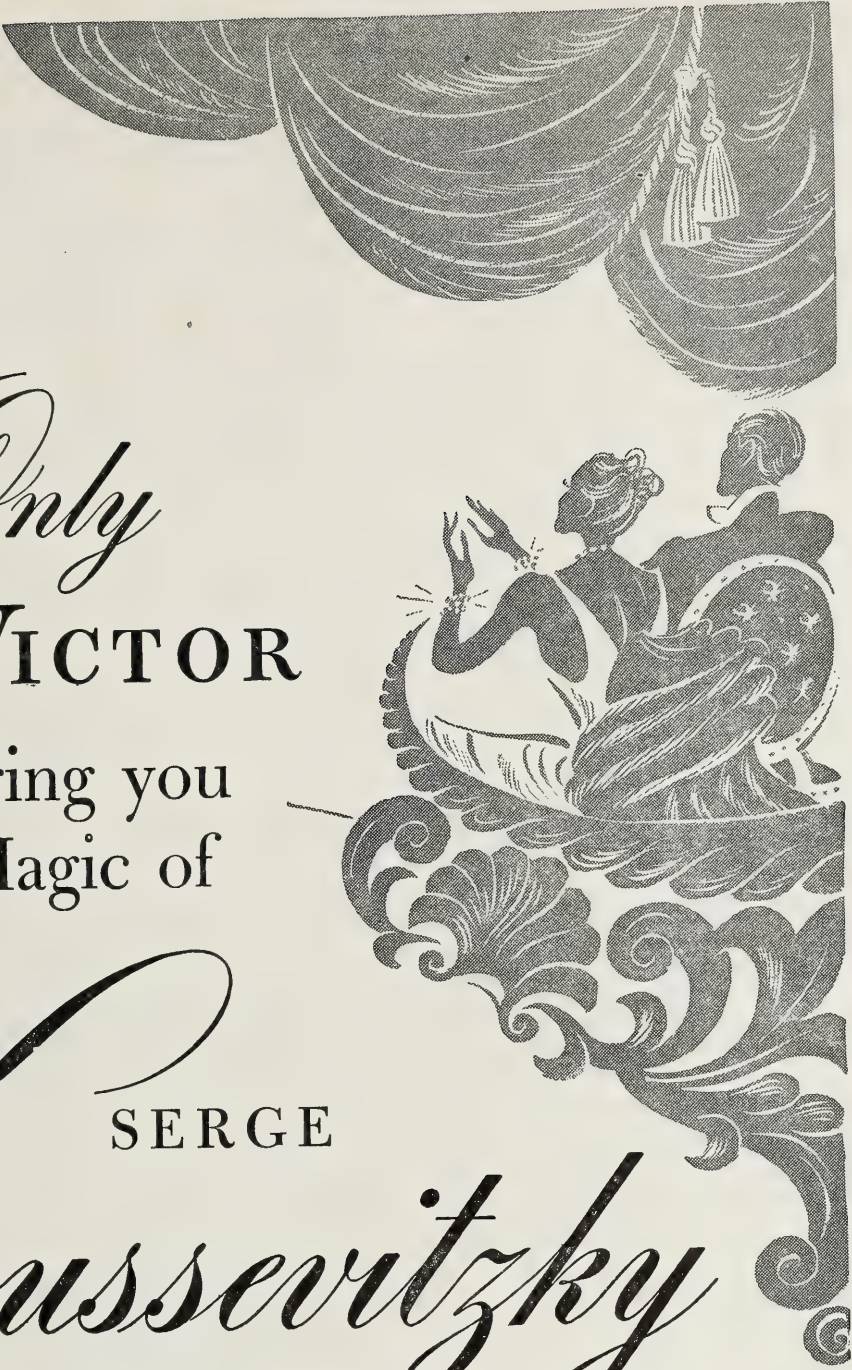
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PRELUDE, "THE FORGOTTEN RITE"

By JOHN IRELAND

Born in Bowden, Cheshire, August 13, 1879

John Ireland completed his Prelude "The Forgotten Rite" in 1913. The following orchestra is called for: three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, celesta, harp, and strings.

THIS work," according to Rosa Newmarch, "deals with certain mystical aspects of nature, the details of which the composer leaves to the imagination of the hearer. The title, however, seems to point to the infinitely distant ages when certain occult forces of nature were the objects of worship, and if we succeed in adjusting the mind to so vague and remote an atmosphere we shall probably come as near to the meaning of the work as its intentional mysticism will allow." The composer himself has been very reticent about explaining "the forgotten rite," wishing, no doubt, to leave the imagination of the listener to take its own course. As to the form of the piece, he has said no more than that "the musical structure unfolds itself from one harmonic and one melodic idea."

Miss Newmarch describes the score in this way:

The Prelude opens quietly with a soft figure in the strings which, together with a subdued horn-call, forms a kind of background to a theme first introduced by the bass clarinet and two horns in unison, heard throughout the work in many modified forms. (It should be noted that it is hardly possible with this work to speak of distinct themes appearing now in one instrument, now in another. The thematic material is continually and deliberately developed, and is constantly assuming new aspects.) This thematic idea is echoed at once by the wood-wind and violins, and leads to an impassioned *fortissimo* which, however, quickly subsides into a very soft statement of the introductory passage. The movement now becomes still quieter, and a whispering *tremolo* is heard in the strings, while the first oboe presents a new idea which is quickly assimilated and elaborated by other groups of instruments. While the horns are engaged in its transformation, at a slightly accelerated pace, a vigorous syncopated counterpoint is carried on in the upper strings. Once more the movement broadens, and a very strenuous passage leads to a sudden *pianissimo*. A series of harp *glissandos* terminate by a sharp, detached note on the celesta, and a murmuring accompaniment in the second clarinet and the violas is introduced. This only lasts for two bars, and gives way to a summing up of the thematic ideas which reappear once more hushed and, as it were, exhausted, and the music, which has strangely fascinating qualities, fades away as if lost in the distance.

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VARIATIONS ON AN ORIGINAL THEME, *Op.* 36

By SIR EDWARD ELGAR

Born at Broadheath, near Worcester, England, June 2, 1857; died in Worcester,
February 23, 1934

Written at Malvern, the composer's estate, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. The first performance in the United States was by the Chicago Orchestra, Theodore Thomas, conductor, January 4, 1902. The variations were first performed at the concerts of the Boston Symphony Orchestra December 26, 1903, Wilhelm Gericke, conductor, and repeated April 9, 1910; February 25, 1927; January 19, 1934 (Sir Henry Wood conducting).

The following orchestra is called for: two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, bass drum, cymbals, organ and strings.

The score, dated "Malvern, 1899," is dedicated "to my friends pictured within."

Enigma — The theme (*Andante* 4-4) begins in the strings in a somber G minor, which after a short phrase in G major, for a fuller orchestra, is repeated. Its contour of delayed stress and the falling sevenths will be readily recognizable later.

I. (C. A. E.) *Andante*, G minor, 4-4.

This variation has been identified as Alice Elgar, the composer's wife. According to Felix Borowski, Lady Elgar "is not only a musician of keen discernment, but has written the texts of a number of her husband's songs." The theme is rhythmically transformed, orchestrally elaborated, ending in a gentle *pianissimo*.

II. (H. D. S.-P.) *Allegro*, G minor, 3-8.

This was H. D. Steuart-Powell, a pianist who often played trios to Elgar's violin and Nevinson's 'cello. A pervading staccato figure in the strings could suggest a pianist exercising his fingers.

III. (R. B. T.) *Allegretto*, G major, 3-8.

Richard Baxter Townshend was an amateur actor with the knack

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of throwing his deep voice into a high falsetto. The oboe, *scherzando*, plays with the theme, the bassoon and 'cellos answer.

IV. (W. M. B.) *Allegro di molto*, G major and minor, 3-4.

This refers to William M. Baker, a "Gloucestershire squire of the old-fashioned type; scholar, gentleman, keen amateur of music, a man of abundant energy" (so writes Ivor Atkins, who knew Elgar and his friends). Here for the first time we have the full orchestral sonority, in a forthright declaration.

V. (R. P. A.) *Moderato*, C minor, 12-4, 4-4.

This is Richard Arnold, the son of Matthew Arnold, the poet and critic. The strings develop a new broad counter melody, *largamente*. The music indicates a man of depth and versatility.

VI. (Ysobel) *Andantino*, C major, 3-2.

Miss Isabel Fenton was a viola player who took part in frequent sessions of chamber music at Malvern — an enthusiastic amateur. A viola solo is suitably prominent.

VII. (Troyte) *Presto*, C major, 4-4.

The reference is to Arthur Troyte Griffith — "a well-known figure at Malvern," writes Ivor Atkins in his interesting revelations about Elgar's group of friends,* "a refreshing but highly argumentative Harrovian with whom Elgar delighted to spar." This tumultuous variation would indicate heated conviction.

VIII. (W. N.) *Allegretto*, G major, 6-8.

This was Miss Winifred Norbury, of Worcester. "At the time the Variation was written," we quote Ivor Atkins again, Miss Norbury "was living in a charming old-world house in this country. The picture Elgar has painted here is of a gracious lady who reflected to him the old-world courtesy of another age."

IX. (Nimrod) *Moderato*, E-flat major, 3-4.

August Jaeger, editor of *The Musical Times* and adviser to the music publishing firm of Novello and Company. Hence a business

* *The Musical Times*, April and May, 1934.

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man of music, but, as the variation eloquently attests, a passionate devotee of the art. (The title is easily solved, since "Jaegar" means "hunter" in German, and Nimrod, son of Cush, was the biblical hunter.) Elgar, confessing the origin of this variation, called it the "record of a long summer evening talk, when my friend Jaeger grew nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements."

X. (Dorabella: Intermezzo) *Allegretto*, G major, 3-4.

This was Miss Dora Penny. "It is the picture of a lady, then Miss Penny, the charm of whose conversation was much enhanced by a pretty hesitation in speech." The composer himself spoke of this music as "a dance of fairy-like lightness," and it will be seen with what rare tact he treated what might have been a delicate point.

XI. (G. R. S.) *Allegro di molto*, G minor, 2-2.

Here we have George Robertson Sinclair, organist at Hereford Cathedral, and Elgar's neighbor. One would naturally be reminded of furious passage work at the organ, but Mr. Atkins prefers to discover in it Sinclair's bulldog Dan, "hurling himself down the bank of the Wye, paddling against the current," barking abruptly, and at last "engaged in a little ratting at the water's edge."

XII. (B. G. N.) *Andante*, G minor, 4-4.

Basil Nevinson. "It would be easy to guess from the nature of the opening," writes Atkins, "that Basil Nevinson was a 'cello player. And such was the case: he used to take part in pianoforte trios with Elgar and Steuart-Powell."

XIII. (***) Romanza) *Moderato*, G major, 3-4.

As in the Intermezzo, there is no more than a trace of the original theme to be found. Sir Edward's three stars in the place of initials have not prevented those close to him from knowing that he was thinking of Lady Mary Lygon (later Lady Mary Trefusis). At that time she was on the high seas, bound for Australia, and the composer has let it be known that "drums suggest the distant throb of the engines of a liner," over which the clarinet quotes a passage from Mendelssohn's "Calm Sea and Prosperous Voyage."

XIV. (E. D. U.: Finale) *Allegro*, G major, 4-4.

The initials are a disguised form of "Edoo," his wife's nickname for "Edward." This finale thus appears as the composer's own summation of a theme he has presented in the light of other personalities. It serves the further purpose of satisfying Hans Richter's insistence that the whole work be brought to a rounded conclusion. And above this it brings in another number and avoids the curse of thirteen. This conclusion is considerably developed, with reminiscences of what has gone before.

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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881; the most recent performance was December 29, 1944.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

The dark and sinister side of the C minor Symphony seems to have taken an unwarranted hold on the general consciousness when it was new. For a long while controversy about its essential character waxed hot after every performance. W. F. Apthorp bespoke one faction when he wrote in 1878 of the First Symphony that it "sounds for the most part morbid, strained and unnatural; most of it even ugly." Philip Hale, following this school of opinion, some years later indulged in a symbolic word picture, likening the symphony to a "dark forest" where "it seems that obscene, winged things listen and mock the lost." But Philip Hale perforce greatly modified his dislike of the music of Brahms as with the passage of years its oppressive aspects were somehow found no longer to exist.

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one of the great exordiums of music — a majestic upward sweep of the strings against the phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable — a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of “sublimity.” Though perhaps “sublimity” — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by “the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland.” This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: “There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep.”

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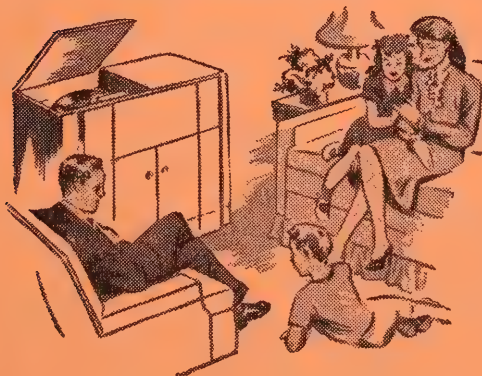
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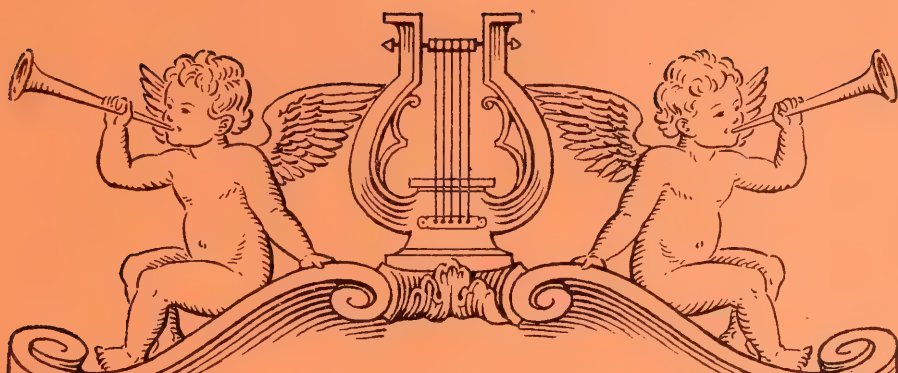
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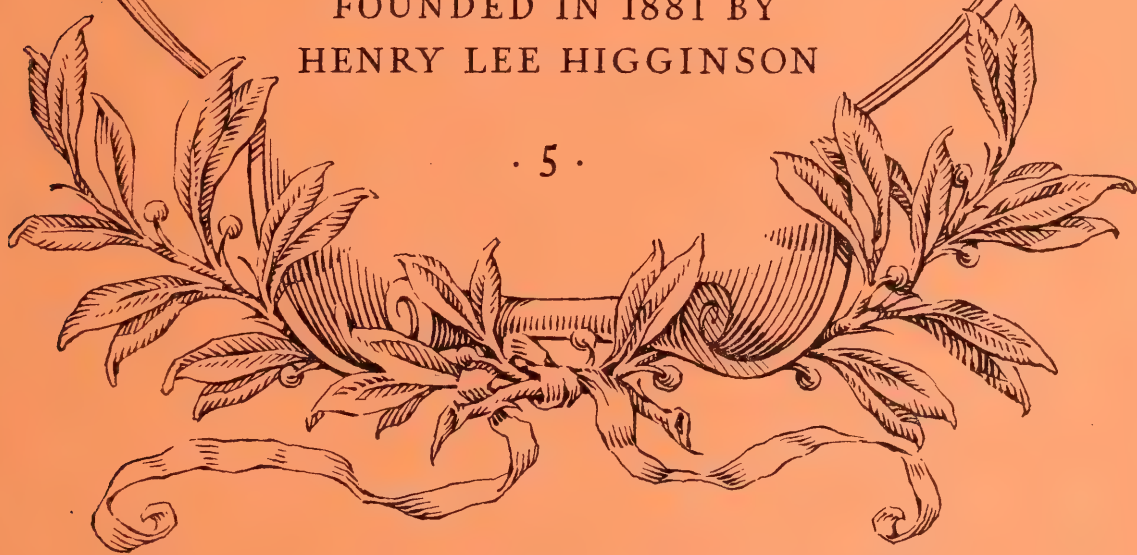
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WEDNESDAY EVENING, FEBRUARY 20

with historical and descriptive notes by

JOHN N. BURK

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SIXTY-FIFTH SEASON, 1945-1946

SERGE KOUSSEVITZKY, *Conductor*

FIFTH CONCERT

WEDNESDAY EVENING, *February 20*

Programme

IGOR STRAVINSKY *Conducting*

STRAVINSKY.....	{	"Fireworks," <i>Op. 4</i>
		Symphony in Three Movements
		I. Allegro
		II. Andante
		III. Con moto

INTERMISSION

STRAVINSKY.....	Suite from "The Fire-Bird," a Danced Story
	Introduction and Dance of the Fire-Bird
	Adagio (<i>Pas de deux</i>)
	Scherzo
	Rondo (<i>Khorovod</i>)
	Infernal Dance
	Lullaby and Final Hymn

BALDWIN PIANO

"FIREWORKS," *Op. 4*

By IGOR STRAVINSKY

Born at Oranienbaum, Russia, near St. Petersburg, June 17, 1882

Composed in 1908, "Fireworks" was first performed in this country by the Russian Symphony Orchestra in New York, December 1, 1910. The first performance in Boston was at a concert of the Philharmonic Society of New York in Symphony Hall, November 1, 1914. It was first performed at the concerts of the Boston Symphony Orchestra December 11, 1914, Dr. Karl Muck, conductor, and was again performed, under the direction of the composer, March 15, 1935. Stravinsky also conducted the performance in Cambridge on the previous evening. "Fireworks" is scored for two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, six horns, three trumpets, three trombones and tuba, timpani, percussion, two harps and strings. The score is dedicated to N. and M. Steinberg.

STRAVINSKY composed this music at Oustilong for the marriage of the daughter of his teacher, Rimsky-Korsakov, to Maximilian Steinberg. After the first performance in London, February, 1914, an interesting comment was made by Mr. Arthur Brock, the head of a firm of pyrotechnists, a comment which remains apt and interesting after the passage of years: "It is a wonderful attempt, and quite unlike anything else I have heard in music. It appealed to me immensely. The piece is not quite what I thought it was going to be. There is very much less of the drum and trombone than I expected, the effect being obtained by the violins and the whole of the orchestra. I should describe it as a wonderful impressionist rendering of pyrotechnic effects, beautiful colors, sparkling scintillations and graceful forms and movements, with the successive crescendos which we always strive to obtain through our firework displays, leading up to the grand *mélée* and impressive 'Final Bouquet.'"

Mr. Brock concluded, "As a pyrotechnist I am grateful to Stravinsky for being the first musical composer to recognize the absorbing beauties of the pyrotechnic art as a theme for his compositions." One would like to have his impression of Debussy's "*Feux d'Artifice*" (1913).

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SYMPHONY IN THREE MOVEMENTS

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

This symphony had its first performance by the Philharmonic-Symphony Society of New York, to which it is dedicated, on January 24, 1946. This was a part of an all-Stravinsky programme, conducted by the composer.

WHILE he was studying with Rimsky-Korsakov in 1905-07 Stravinsky wrote a Symphony in E-flat major and dedicated it to his teacher. Stravinsky's "*Symphonies pour Instruments à vent*" and his "*Symphonie de Psalmes*," despite their title, were not symphonies in any formal sense of the word. But his Symphony in C major, completed in 1940, and performed at these concerts January 17, 1941, and January 14, 1944, (the composer conducting in each case) could be called his closest approach to the traditional symphony. The new Symphony in Three Movements is less symphonic in construction. Ingolf Dahl, describing it in the programmes of the New York Philharmonic-Symphony remarked:

"The musical world, which has hardly taken cognizance of the fact that in Stravinsky's Symphony in C (1940) it was given a masterful example of classical symphonic procedure, already will have to take notice that with his new Symphony (1945) Stravinsky has moved on to the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque.

"Harmonically, too, the new Symphony speaks a language which its composer has not spoken for a long time. His immediately preceding diatonicism is widened immensely, and an integral part is played by many of the intervals which gave the period from 'Sacre' to the 'Symphonies pour instruments à vent' its character."

Mr. Dahl's analysis follows:

"FIRST MOVEMENT: This is the weightiest of the three, both in size and content. The best name to describe its form would be 'Toccata,' but the score indicates just the metronome marking of the speed. The normal symphonic instrumentation is enlarged by a piano which plays an important role in the middle section, forming by itself a 'concertino' against the rest of the orchestra.

"The thematic germs of this movement are of ultimate condensation. They consist of the interval of the minor third (with its inversion, the major sixth) and an ascending scale fragment which forms

the background to the piano solo of the middle part. After an opening 'motto' in fortissimo unison, and its extension, the horns state the first of these thematic nuclei. This basic interval of the minor third then becomes the ostinato bass to a forward-driving rhythmical section and constitutes the backbone, either melodically or harmonically, of all of the following short groups which evolve in free toccata-like fashion. The tone of agitated power and the angular brilliance of sound come to an end when violas and 'cellos state it with short-lived tranquillity to lead into the central section of the movement. Here the solo piano takes over, and the orchestral tutti is reduced both in sound and size. With utmost inventiveness the thematic germs and constantly new a-thematic material are woven into a web of increasingly polyphonic texture. A trio of two oboes and flute opens a soft codetta which makes use of intervals of high tension, suddenly interrupted by a repetition of the driving rhythmical ostinato from the first part. A recapitulation in reverse order follows, so that the motto of the opening is reached at the end, and with the extension of this motto transformed into elegiac chords, the brass instruments bring the movement to a soft close.

"SECOND MOVEMENT, *Andante*: Between the expansive orchestral forces of the outer movements this delicate intermezzo is written without trumpets, trombones and percussion. The concertino is formed by harp and flute. An opening string motif which is associated with both Mozart's and Rossini's barber reaffirms Stravinsky's affinity to the classic style, and it accompanies the halting lyricism of these two solo instruments. Even the tender grace of this music bears the markings of the heaviness of this world and many of its passages continue the mourning song of the composer's recent 'Ode.' The dialogue of flute and harp is joined by strings and woodwinds alternately and in a modified three-part form the beginning is recapitulated. A short transitional bridge leads without interruption into the

"THIRD MOVEMENT, *Con moto*: The full orchestra opens with an introduction of psalmic elevation. It sets the scene for three dis-

Continued on page 12

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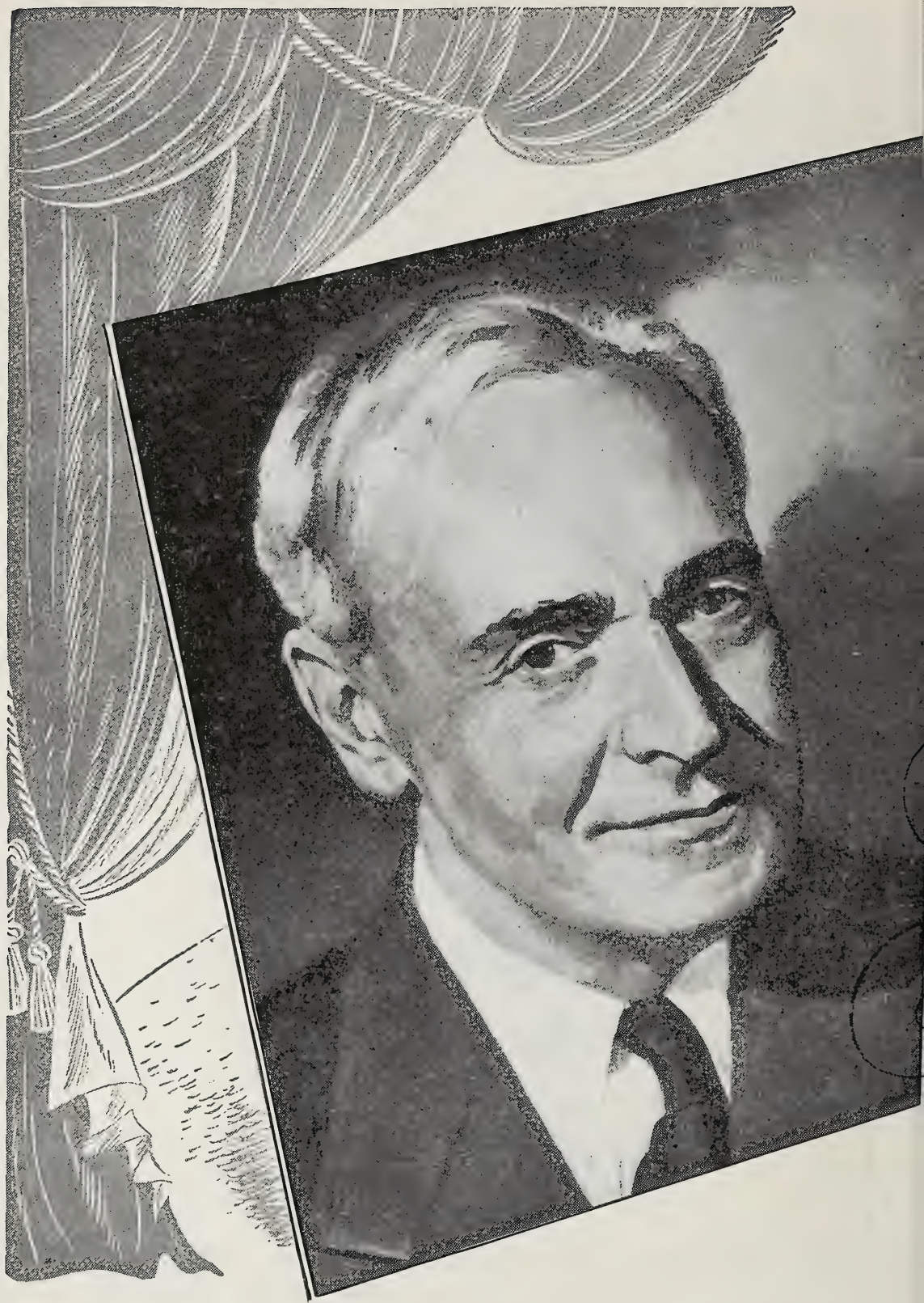
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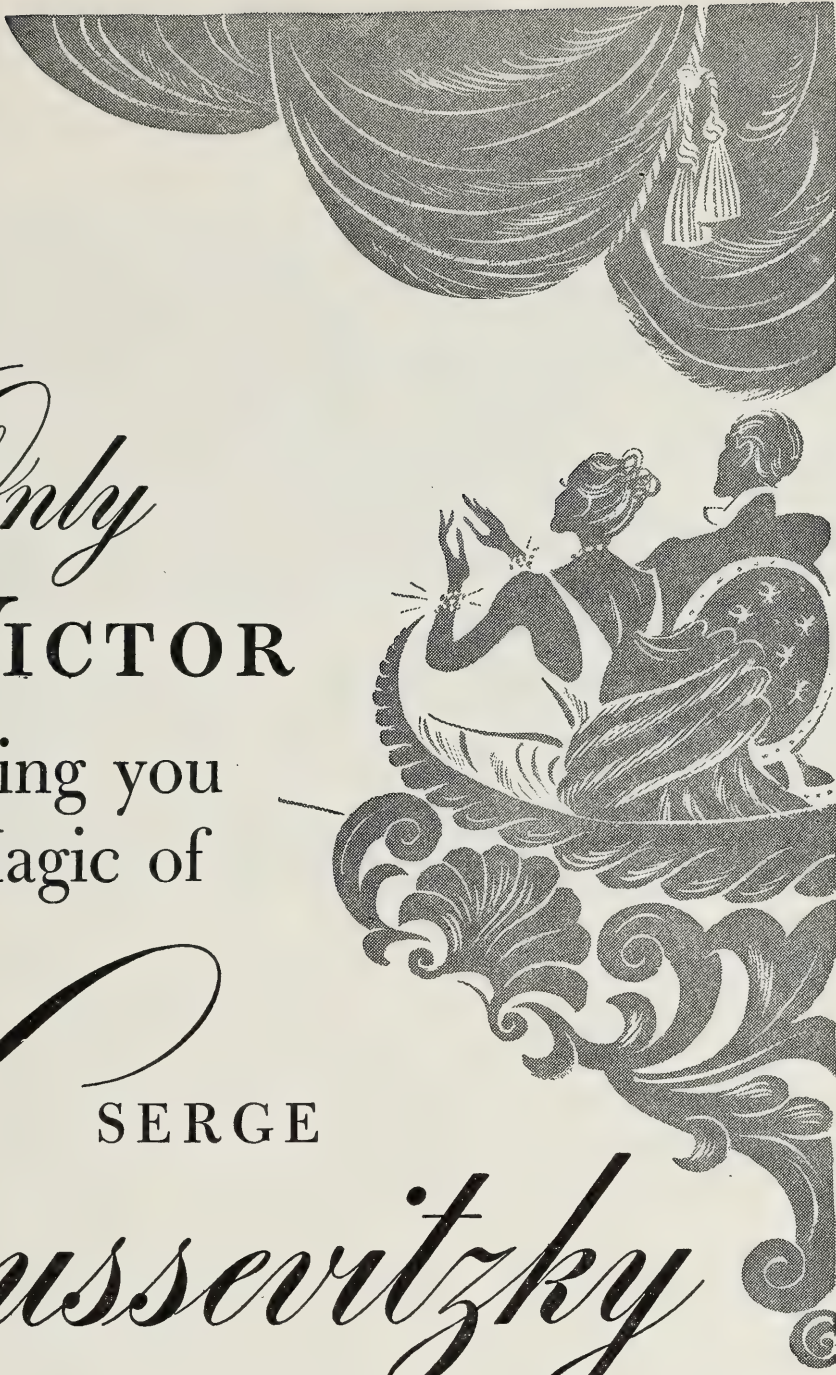
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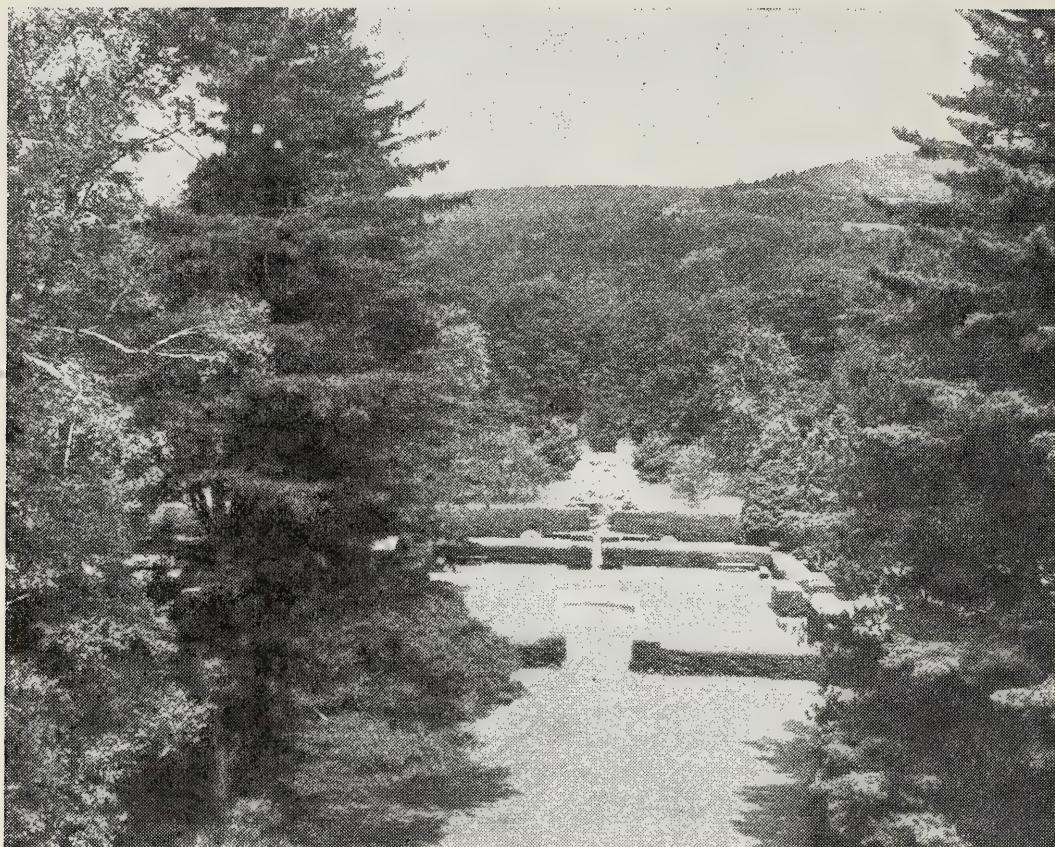
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PLANS FOR TANGLEWOOD

Dr. Koussevitzky announces his plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Massachusetts, July 1–August 10.

During the school term there will be two new musical activities at Tanglewood. With the coöperation of the Elizabeth Sprague Coolidge Foundation four concerts of chamber music have been arranged, and preceding the Festival concerts Dr. Koussevitzky and the instrumental faculty composed of more than thirty members of the Boston Symphony will give two Bach-Mozart programmes.

Dr. Koussevitzky's assistants at the Center in the Orchestral Conducting Department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple.

The Opera Department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera "Peter Grimes," commissioned by the Koussevitzky Music Foundation, and composed especially for Tanglewood, and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct the performance.

The Composition Department will be in charge of Aaron Copland, who is the Assistant Director of the Berkshire Music Center.

Hugh Ross and Robert Shaw will have classes in choral conducting, and also direct the student chorus, — Mr. Shaw preparing the Festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire Festival concerts.

Chamber music groups will work under the direction of Gregor Piatigorsky with the assistance of the principals of the Boston Symphony Orchestra.

While the emphasis at Tanglewood is on student participation in the actual performance of music, students will also have the opportunity, as before, to attend special assemblies. Aaron Copland as moderator will conduct forum meetings. Olin Downes will give four lectures on the Art of Criticism. Special guest lecturers will include Howard Hanson, William Schuman, Edward Weeks, Alfred Frankenstein and others to be announced.

Next month Dr. Koussevitzky will announce a summary of the Festival programmes — nine concerts, July 25–August 11, Thursday and Saturday evenings and Sunday afternoons. Those who wish a school catalogue or more detailed information about the Festival should address G. E. Judd, Manager, Symphony Hall, Boston 15, Massachusetts.

tinct sections which could be classified as either 'variations,' as this term is understood in the ballet, or as preludes to the final fugue. The first of these sections, opening with a duet for two bassoons, contains already the hidden fugue theme; the second is based on a major-minor arpeggio figure which weaves around in strings and woodwinds; the third elaborates the material of the introduction of this movement. The subsequent fugal section opens with the theme stated by the trombone and piano. Its development is of the highest ingenuity and intricacy and it shows again how Stravinsky makes this prescribed form serve his stylistic intentions without becoming its slave. The fugal form does never become an end in itself, the composer even takes pains to disguise it in order not to obscure with any obviousness of procedures the free expressivity of the music. The driving impulse of a tutti coda, that is a remarkable example of metrical spacing, creating a rhythm of silences within the rhythms of sound, leads the symphony to a sonorous ending."

The composer himself was quoted in the New York programme to this effect:

"This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge." Mr. Dahl adds to this his opinion that "one day it will be universally recognized that the white house in the Hollywood hills, in which this Symphony was written and which was regarded by some as an ivory

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tower, was just as close to the core of a world at war as the place where Picasso painted 'Guernica.'

"This simile is naturally not accidental. Again the styles of these two masters appear as parallels: The construction in large asymmetrical planes separated by distinct contours, the absence of mixed colors, the stark power of outlines reduced to their essentials, the clash of transections — by all of these and many other elements do the styles of the composer and the painter meet again, after many years of diverging paths."

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of "*L'Oiseau de Feu*" a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

The first performance of the suite by the Boston Symphony Orchestra was on October 31, 1919; the most recent one, March 24, 1944.

The composer revised the suite in a more modest orchestration in 1919. It was this form of the suite which Stravinsky, as guest conductor, included upon his programme here, March 15, 1935. This orchestration is also used in the new version, here performed. It calls for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, xylophone, piano, harp, and strings.

The latest version of "The Fire-Bird" Ballet as here played was first performed by the Ballet Theatre at the Metropolitan Opera House, October 24, 1945, when the sets were designed by the surrealist painter Marc Chagall and the choreography by Adolph Bolm.

IN HIS present third version of "The Fire-Bird" Suite, Mr. Stravinsky retains the practicable orchestration of his second version, but adds two numbers which he had not included in that version. They are the Adagio (*Pas de Deux*), entitled in the original suite "Supplication of the Princess," and the Scherzo, originally entitled "The Princesses Play with Golden Apples." The composer also links the movements into an unbroken sequence by "short pantomimic episodes." The movement first called "Dance of the Princess" is now subtitled "*Khorovod*," which is the term for a round dance with singing.

Fokine's scenario may thus be described. After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastchei, who turns decoyed travelers into stone. The princesses warn Ivan of this fate, but

he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

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Boston Symphony Orchestra

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BEETHOVEN Symphony No. 6, in F major, *Op.* 68, "Pastoral"

- I. Awakening of serene impressions on arriving in the country:
Allegro ma non troppo
 - II. Scene by the brookside: Andante molto moto
 - III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest: Allegro
 - IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto
-

TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," *Op.* 74

- I. Adagio; Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

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[Sixty-fifth Season, 1945-1946]

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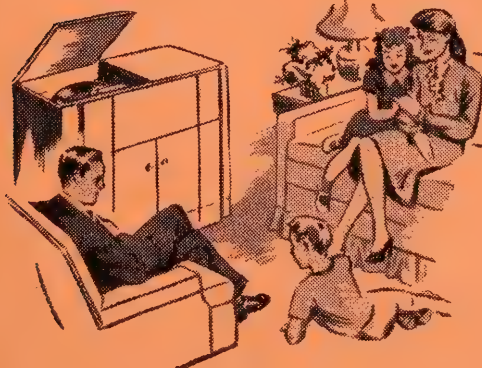
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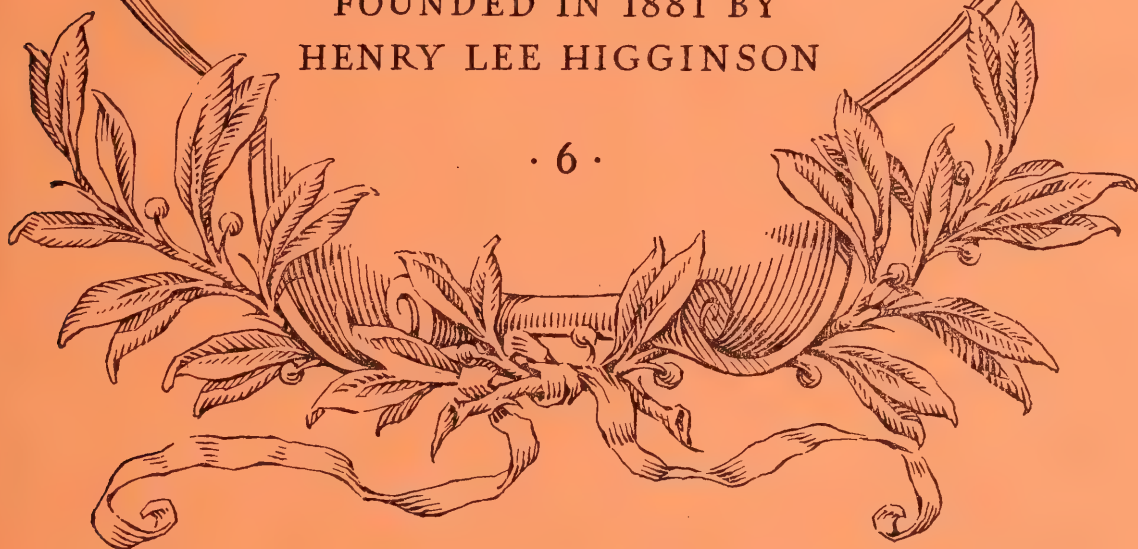
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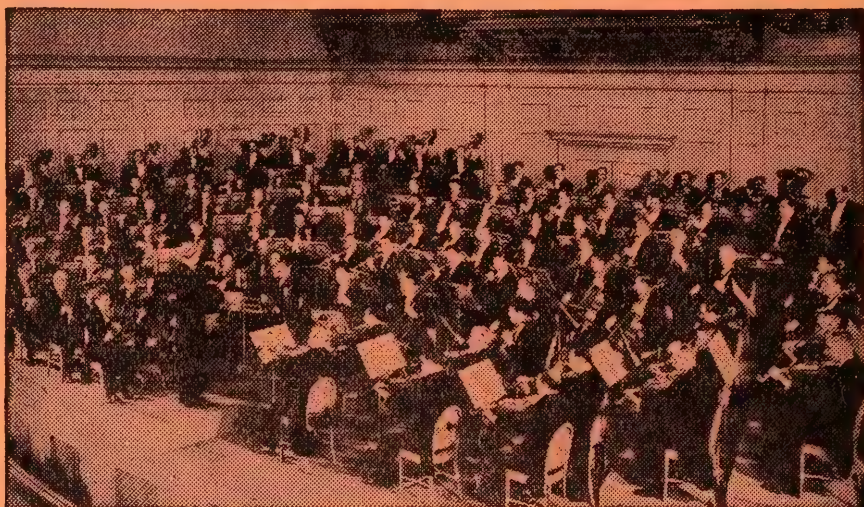
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RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Sixth Concert

WEDNESDAY EVENING, MARCH 20

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

SIXTY-FIFTH SEASON, 1945-1946

SERGE KOUSSEVITZKY, *Conductor*

SIXTH CONCERT

WEDNESDAY EVENING, *March 20*

Programme

LEONARD BERNSTEIN *Conducting*

HINDEMITH.....Konzertmusik for String and Brass Instruments,
Op. 50

I. Mässig schnell, mit Kraft

II. Lebhaft; langsam; lebhaft

COPLAND....."Quiet City," for Trumpet, English Horn and Strings

Trumpet: ROGER VOISIN

English Horn: LOUIS SPEYER

COPLAND.....Danzón Cubano

I N T E R M I S S I O N

SCHUMANN.....Symphony No. 2 in C major *Op. 61*

I. Sostenuto assai; allegro ma non troppo

II. Scherzo: Allegro vivace; Trio (I); Trio (II)

III. Adagio espressivo

IV. Allegro molto vivace

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LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he studied conducting with Serge Koussevitzky. He returned as his assistant in conducting in the third year of the School, 1942, and is on the faculty in the same capacity for 1946. In the season 1943-44, he was assistant conductor of the New York Philharmonic-Symphony Society. He has appeared with many orchestras as guest conductor, including the Boston Symphony Orchestra January 28, 1944 (when he conducted his "Jeremiah" Symphony) and November 24, 1944. Last autumn he became director of the New York City Symphony. He has conducted in New York, Boston and elsewhere on tour his ballet "Fancy Free," with the Ballet Theatre. He wrote the music for "On the Town," first performed in Boston December 13, 1944, and a success on Broadway.

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CONCERT MUSIC FOR STRING ORCHESTRA AND BRASS INSTRUMENTS, *Op. 50*

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The "*Konzertmusik für Streichorchester und Blechbläser*" was composed for the fiftieth anniversary of the Boston Symphony Orchestra. The first movement of the autograph score, which the Orchestra possesses, is inscribed "Berlin, December 1930." The second movement, "Andermatt, December 27, 1930." It had its first performance by this orchestra in the anniversary season, April 3, 1931. There were additional performances February 26, 1932, February 25, 1938, and November 15, 1940.

The composer directs in the score that "the orchestra consist of the strongest possible string quartet, four horns, four trumpets, three trombones and tuba."

HINDEMITH tends to use the string and the brass groups as distinct units, giving the melodic lead to one or the other usually without the doubling of parts between the choirs. The parts for first and second violins are identical, except in a few passages. The first of the two movements divulges several themes, the principal subject, a sustained melody for the brass, being set against a rhythmic theme for the strings. The brass choir by itself then develops a rhythmic subject of its own, and the strings, alone, reiterate their subject. There is no development section as such, but a restatement newly treated, and a broad coda. The basis of the second movement is a considerably developed fugue in three voices. Here the strings are in command. There is a long subject in sixteenth notes, stated in turn by the violins, the violas, and the 'cellos with basses. The fugue is interrupted by a contrasting section of more sustained character, in which a melody is given in turn to the violas, trombone, combined strings, and trumpet. The fugue returns, here announced by the 'cellos and developed expansively to its conclusion.

The following excellent word portrait of Hindemith by H. H. Stuckenschmidt is quoted from *Modern Music* (January-February, 1937):

"A friendly boyish head, its blond hair tinged of late years with grey, surmounts a lithe, youthful figure. Small in stature, Paul Hindemith likes to make himself smaller still by sitting on a low hassock. He prefers to remain close to the earth. From this vantage point, he leads the conversation unobtrusively, a clever, learned, inexorably logical participant, a little malicious, but friendly even in his malice. His knowledge embraces not only the music of every age, but also the oldest and newest arts of poetry and painting. His talk is not abstract but concrete, his point of view realistic.

"Hindemith plays the viola magnificently and has besides some command of all the instruments. Playing music is an integrating element of his nature and well-being. There are few musicians who have such an organic relation to their medium. An accomplished performer, a real craftsman of music, he is a credit to the old German tradition of developing creative power via the instrument.

"His fundamental characteristic is a sustained and bantering cheerfulness. Hindemith loves to laugh, but his laughter does not

glance off the surface of things. Apparently unconcerned, he often penetrates uncannily far into the heart of his subject. Like Mozart, he can express fundamental verities jestingly.

"To learn and to teach are his passions. Even after he was a composer of world fame he took special lessons in branches of musical science that with his manifold activities he would not have been able to master alone. His pupils bear him an affection which is not the expression of a fanatic cult. He is never the distant 'Meister,' but the co-worker, an older, more experienced colleague of his pupils. There is really no other musician who has attracted such a large following of young men.

"Strongly attached to his South German fatherland, Hindemith has suffered greatly in the struggle waged about him. But he has retained his poise of spirit and lives a calm life, aloof from politics, occupied with his work, a representative figure in his conduct and his character."

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"QUIET CITY," FOR TRUMPET, ENGLISH HORN AND STRING
ORCHESTRA

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

Composed as an orchestral piece in the summer of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

It was performed at these concerts April 18 and December 26, 1941 and March 9, 1945.

IN THE Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of 'Bury the Dead,' 'The Gentle People,' and other dramas. His new opus was entitled 'Quiet City,' and was a realistic fantasy concerning

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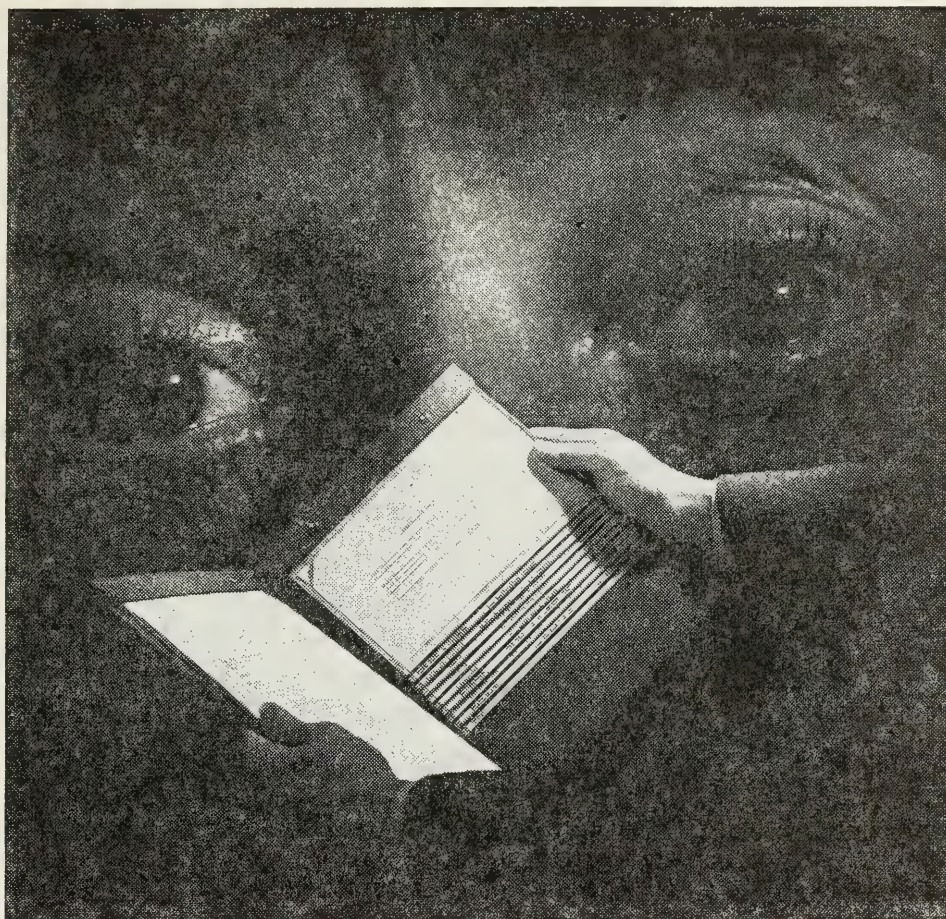
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the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouth-piece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."

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DANZÓN CUBANO

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

"*Danzón Cubano*" was composed during the autumn of 1942. It was originally written for two pianos, and in this form was first played by Leonard Bernstein together with the composer in Town Hall, New York, December, 1942, as a "Salute to the League of Composers." The Dance in its orchestral form was first performed by the Baltimore Symphony Orchestra, Reginald Steward, conductor, February 17, 1946.

INFORMATION about the "*Danzón Cubano*" was furnished by George Schaun for the programme notes of the Baltimore Symphony Orchestra:

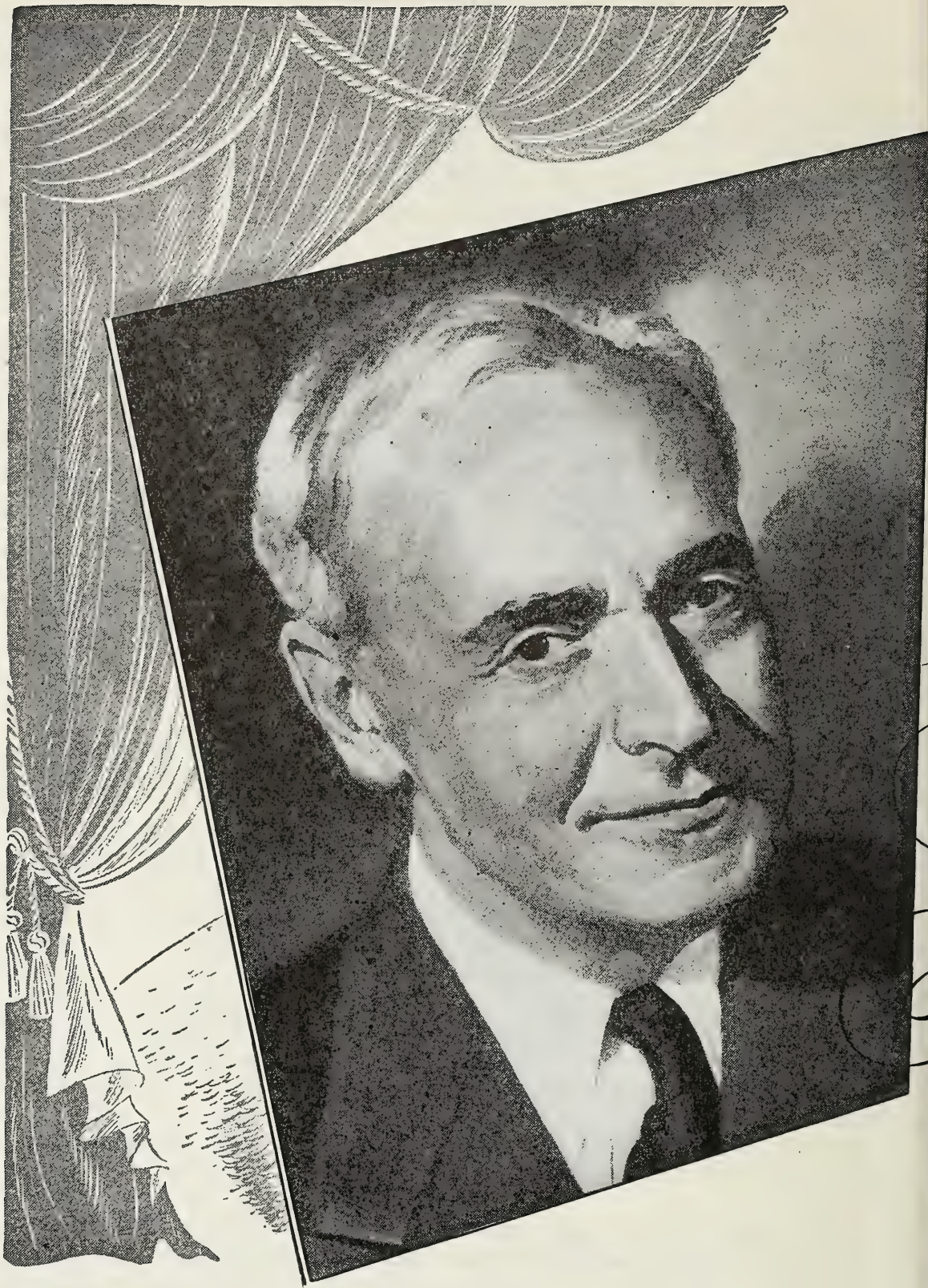
"Unlike '*El Salon Mexico*' (another of Aaron Copland's works which is woven around exotic folk tunes), '*Danzón Cubano*' has been constructed from melodies and rhythmic fragments heard and recorded by the composer during several visits to Cuba. '*El Salon Mexico*,' on the other hand, while representative of impressions gained by him during a visit to Mexico City, actually employs thematic material taken from several printed collections of folk-song.

"The *danzón*, which is one of Cuba's best-known dance forms, normally is in two main contrasting sections which are thematically independent. It is a fast dance, and therefore cannot be confused with the slower *rhumbas* and *congas* which have become familiar to North American dancers during recent years.

"The composer of '*Danzón Cubano*,' however, has been at pains to make it clear that 'this is in no sense intended to be an authentic *danzón*, but only an American tourist's impression' of a dance form which is current in several other Latin American countries besides Cuba."

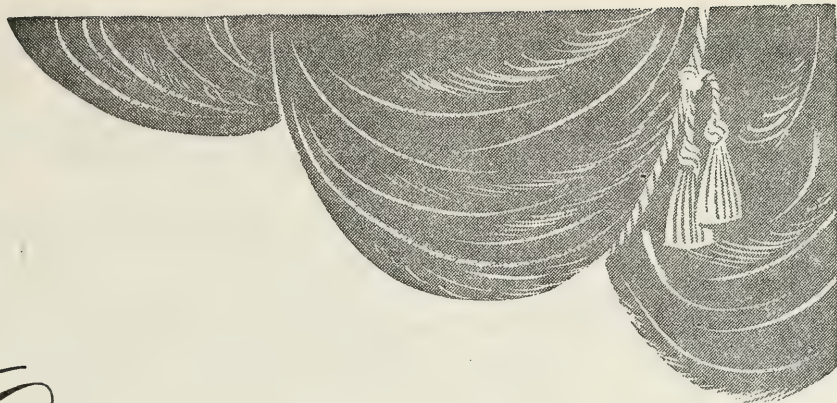
Nicolas Slonimsky's admirable book, "Music of Latin America," devotes a chapter to the music of Cuba and has this to say about the "*Danzón*": "The *Danzón* was introduced into Cuba in 1879 by a Negro composer, Miguel Failde. It is related to the old Spanish *Contradanza*, but is greatly influenced by African elements. It is danced by couples holding hands. The *Danzón* was very popular for a time, but was displaced by the *Son*, a dance-song which appeared in 1916 in the eastern provinces of Cuba. The *Son* is more highly syncopated than the *Danzón* and usually has an introduction for a solo singer. Its rhythmic structure is usually a *cinquillo*, in which the last eighth-note, is split into two sixteenth-notes. The *Son Afro-Cubano* is the extension of the *Son*, with Negro melodies and ritualistic African words."

He describes the native dances of Spanish origin (the *Habanera*, *Guajira*, *Punto*, and *Guaracha*); also the Afro-Cuban dances, the *Rumba*, the *Conga*, and the *Son Afro-Cubano*. Of these the *Rumba* and the *Conga* are familiar to us, although in dubious imported form. "The *Rumba* and the *Conga* are the characteristic creations of the Cuban Negroes. In the slums of Havana, the *Rumba* is often accompanied by an ensemble made up of domestic utensils such as bottles, pans and spoons. . . .



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"The *Conga* is a Carnival dance, performed during the so-called *Comparsas* or parades, and its rhythm is essentially that of a march, the only peculiarity being that in every other bar the second beat is anticipated by a sixteenth-note. The American *boogie-woogie* players often use the *Conga* rhythm as the basic accompaniment pattern.

"The *Rumba* and the *Conga* are often used as political campaign songs. In the presidential campaign of 1924, a *Conga* was used as a 'smear' song against Menocal. Here is the first stanza: 'The King of Spain sent a word to Menocal, saying, return to me the steed you have no skill to mount.' Menocal lost the election."

"Among Latin American airs and dances," writes Mr. Slonimsky, "the music of Cuba was the first to spread in Europe and North America. The *Habanera* (that is, a Havana air) became known a century ago. More recently the *Rumba* has swept the world. But it must be pointed out that Cuban popular music as performed in Europe and America sounds false and perverted to native ears. The late Cuban musicologist, Emilio Grenet, writes in a preface to his valuable collection, *Música Popular Cubana*: 'Our music has invaded all lands and all climes. But while this conquest is an undisputed reality, it is no less true that most musicians cultivating Cuban music abroad fail to understand the nature of the new rhythms which have infiltrated into their countries. And that is the reason why our sister nations, the United States, which is our geographical neighbor, and Spain, which is our racial relative, distort the character of our music and invest it with an alien spirit. . . . To our neighbors to the north, all Cuban music is reduced to the *Rumba*. But even the *Rumba*, that creature of our robust virility, is diluted and emasculated. . . . The Spanish are a step ahead in their comprehension of our music. They interpret it as a tropical siesta, in a slow cadence of the *Habanera* and the *Danzón*, no doubt because these dances are so ostentatiously Hispanic. . . .'"

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SYMPHONY IN C MAJOR, No. 2, *Op.* 61

By ROBERT SCHUMANN

Born at Zwickau, on June 8, 1810; died at Endenich, July 29, 1856

This symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846. The most recent performance at the concerts of the Boston Symphony Orchestra was on January 26, 1945, when George Szell conducted.

The orchestration consists of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

THE C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left Leipzig. Clara had hoped for an improvement in her husband's condition by a change in environment.

In Leipzig he had been forced to give up his activities one by one, including his editorship of the "*Neue Zeitschrift für Musik*." Morbid, lurking terrors preyed upon him — fear of insanity, of death, and also of trivial things. According to his Doctor (Helbig), "so soon as he busied himself with intellectual matters he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal instruments, even keys, and by medicines, and the fear of being poisoned."

His sole refuge was his art; but there came the point when even his musical thoughts in the seclusion of his own study were insupportable. He made this pitiable confession about a period of similar difficulty two years later: "I lost every melody as soon as I conceived it; my mental ear was overstrained." The music to Goethe's "*Faust*," which he was working upon at this time, he had to put definitely aside. And he wrote to Dr. Eduard Krüger (in October): "I have not been able to bear the hearing of music for some time past; it cuts into my nerves like knives." But these distressing moments were intermittent. Schumann, recovering his health, could muster his creative forces, produce voluminously and in his finest vein.

It was with timidity and at first for short periods that Schumann resumed his music in the year 1845 — the first year in Dresden. In the winter there was the blank of inaction, and the composer continued despondent. "I still suffer a great deal," he wrote to Krüger, "and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"

To Verhulst he wrote on May 28: "The time during which you heard nothing from me was a bad one for me. I was often very ill. Dark demons dominated me. Now I am rather better and getting to work again, which for months I have been unable to do."

The composer took restorative drafts of that prime spiritual tonic — Sebastian Bach, and turned his own hand to counterpoint. The faithful Clara was as always at his side, and recorded in her diary her

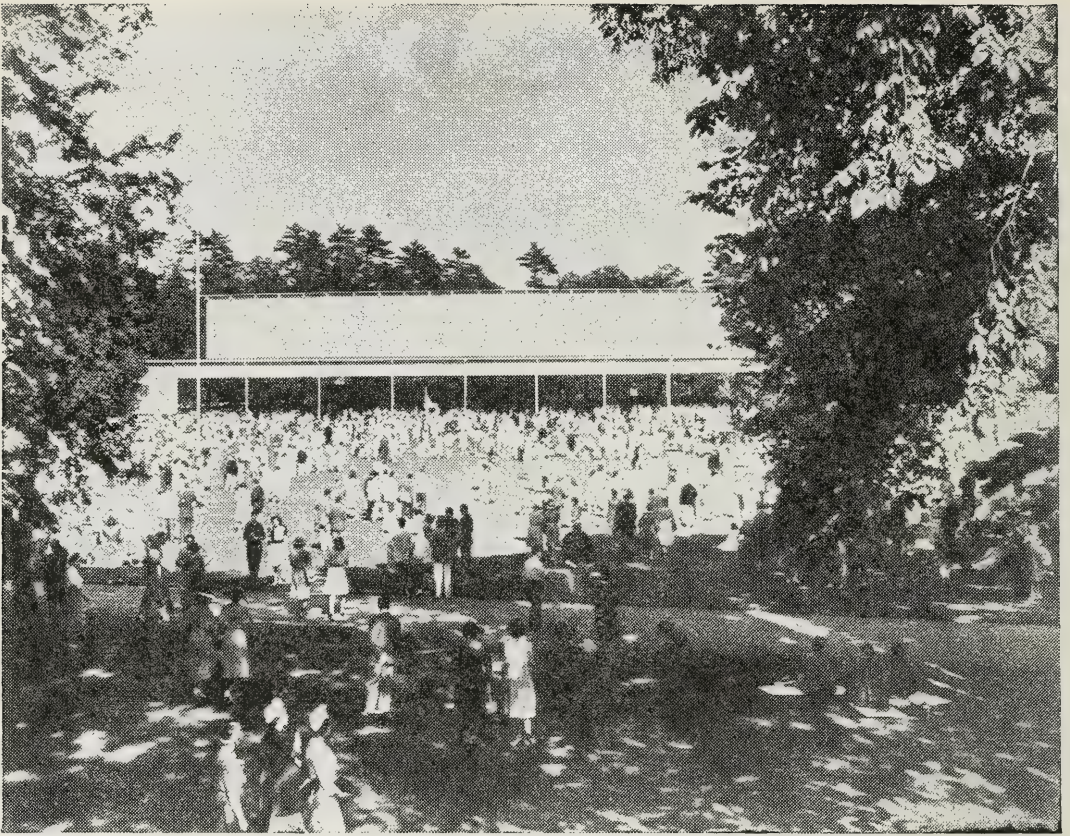
LIST OF WORKS

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DURING THE SEASON 1945-1946

BEETHOVEN	Overture to "Leonore" No. 3, <i>Op.</i> 72	III	December 26
BRAHMS	Symphony No. 1 in C minor, <i>Op.</i> 68	IV	January 16
	Symphony No. 2 in D major, <i>Op.</i> 73	III	December 26
COPLAND	Suite from the Ballet, "Appalachian Spring"		
	Danzón Cubano	I	October 17
	"Quiet City," for Trumpet, English Horn, and Strings	VI	March 20
		VI	March 20
	Trumpet: ROGER VOISIN		
	English Horn: LOUIS SPEYER		
DEBUSSY	"Prélude à l'après-midi d'un Faune" (Eclogue by Stéphane Mallarmé)	II	November 21
DUKAS	"L'Apprenti Sorcier" ("The Sorcerer's Appren- tice") Scherzo, after a ballad by Goethe	II	November 21
ELGAR	Variations on an Original Theme, <i>Op.</i> 36	IV	January 16
FAURÉ	Suite from the Incidental Music to Maeterlinck's Tragedy, "Pélleas et Mélisande," <i>Op.</i> 80	II	November 21
FRANCK	Symphony in D minor	II	November 21
HINDEMITH	Konzertmusik for String and Brass Instruments, <i>Op.</i> 50	VI	March 20
IRELAND	"The Forgotten Rite"	IV	January 16
MILHAUD	"Saudades do Brazil"	III	December 26
PROKOFIEFF	"Classical" Symphony, <i>Op.</i> 25	I	October 17
PURCELL	Trumpet Tune and Air (Arranged by Leslie Woodgate)	IV	January 16
RAVEL	"La Valse," Choreographic Poem	II	November 21
	"Pavane pour une Infante défunte"	III	December 26
SCHUMANN	Symphony No. 2 in C major, <i>Op.</i> 61	VI	March 20
SIBELIUS	Symphony No. 2, in D major, <i>Op.</i> 43	I	October 17
STRAVINSKY	"Fireworks," <i>Op.</i> 4	V	February 20
	Symphony in Three Movements	V	February 20
	Suite from "The Fire-Bird," a Danced Story	V	February 20

Paul Paray conducted the concert on November 21; Richard Burgin on December 26; Sir Adrian Boult on January 16; Igor Stravinsky on February 20, and Leonard Bernstein on March 20.



Intermission Time at a Berkshire Festival

BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

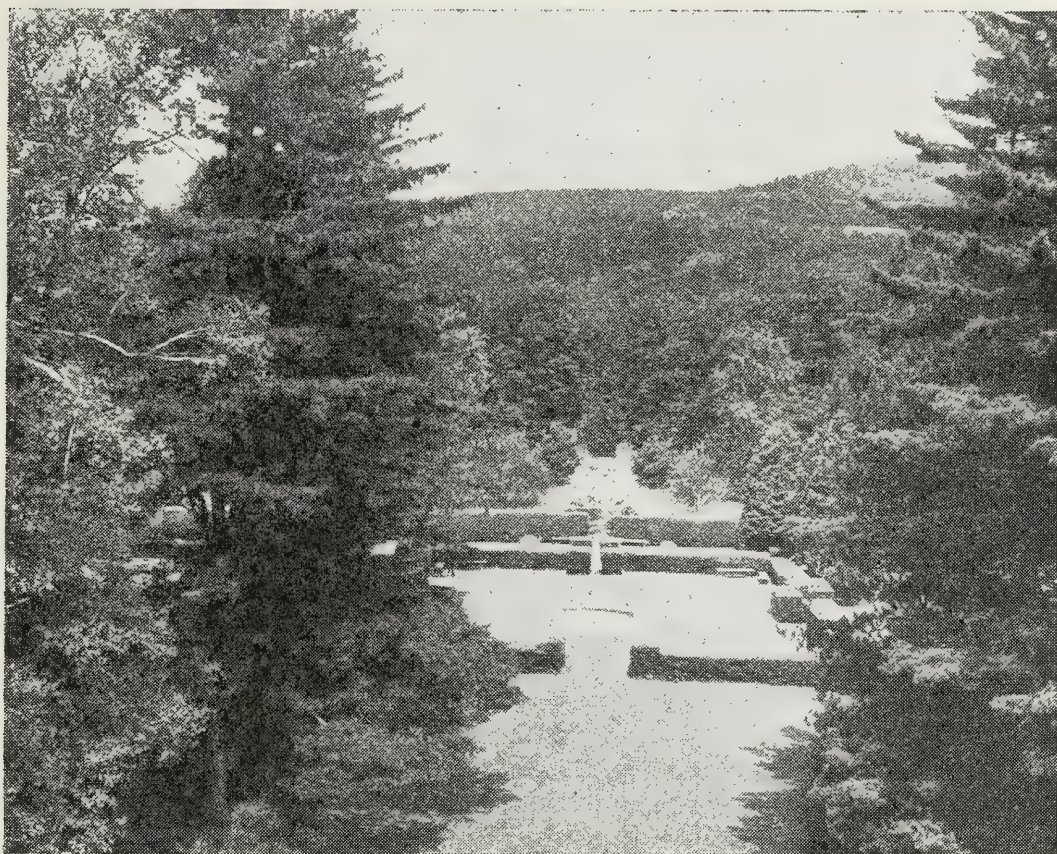
The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "Die Meistersinger," Stravinsky's "Petrouchka" Suite, Shostakovitch's Fifth Symphony, and Copland's Suite "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's *Fantastic Symphony*, Schumann's *'Cello Concerto*, Strauss's "*Till Eulenspiegel's Merry Pranks*," Moussorgsky's "*Khovanstchina*" *Prelude*, Prokofieff's *Fifth Symphony*, Martinu's *Violin Concerto*, Thompson's "*Testament of Freedom*," and Beethoven's *Ninth Symphony*.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "*Peter Grimes*," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, address G. E. Judd, Manager, Symphony Hall, Boston 15, Mass.



Tanglewood Gardens

delight when, although she herself could not produce anything better than a barely acceptable fugue, "he himself has been seized by a regular passion for fugues, and beautiful themes pour from him while I have not yet been able to find one."

The mental exercise was diverting rather than nerve-straining. It led him quietly and gradually into his saving world of musical creation. Robert, still busy with his fugues, began to regain his old confidence, and wrote to Mendelssohn in July: "I am very much behind, and have little to show you. But I have an inward confidence that I have not been quite standing still in music, and sometimes a rosy glow seems to foretell the return of my old strength, and a fresh hold upon my art." A letter of July gives more definite promise: "Drums and trumpets have been sounding in my head for several days (trumpets in C). I do not know what will come of it."

What came of it was the Symphony in C, which took such strong hold on him that it encroached upon another joyful task — the filling out of the concert allegro of 1840 into a full-sized piano concerto, by the addition of two movements.

The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him — but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be gifted with such creative power." When Schumann wrote to Fischhof of this symphony that it "appears more or less clad in armor," his thoughts were still borne down by the associations that surrounded it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

The dreadful fact which Clara, rejoicing in the C major Symphony, was unwilling to admit was that the shaping music, Robert's apparent road to salvation, was also the road to new and threatening exhaustion. As he consummated the adagio, which holds the most impassioned and deeply wrought pages in his symphonies, he was forced to put his sheets away in a trembling misery of acute sensitivity. At last, after

more enforced postponements, the Symphony was completed in October, and duly performed at Leipzig, on November 5, by Mendelssohn. Clara did not perceive the beauty of her husband's latest symphony in its full force until a performance at Zwickau in the July following, when she wrote: "It warms and inspires me to an especial degree, for it has a bold sweep, a depth of passion such as are to be found nowhere in Robert's other music!"

Donald Francis Tovey, in describing the Symphony in the programs of the Reid Symphony Orchestra at the University of Edinburgh,* did not speak of any dark or ominous quality in the music. On the other hand, he writes, "His invention is at a very high power; and in spite of the notorious disconnectedness of the Finale, the total impression of the work is majestic and powerful. To many Schumann-lovers the slow movement is their favorite piece in all Schumann's orchestral music." Professor Tovey does not specifically number himself among these "Schumann-lovers," but he further writes: "The slow movement is a compact lyric in a square sonata-form without development. It is a part of the symphony that leaves no doubt of its beauty and richness; and its perfection of form produces the impression of a very much larger movement than it actually is. It is, in fact, the kind of intermezzo that remains almost peculiar to Schumann in sonata-music; and its great exemplar is the *cavatina* in Beethoven's Quartet, *Op.* 130. If we wished to make a strict form of it we should lay down that it had no contrasting episodes or returns, but this is not necessary so long as the flow is so continuous that the mind takes no account of breaks, but accepts every joint as a continuous feature of lyric melody. Schumann achieved this type of movement in his Third and Fourth Symphonies, and also in his G minor and F-sharp minor Pianoforte Sonatas. In both these cases the slow movements were transcriptions of songs. Other charming specimens are to be found in the slow movements of the Violoncello Concerto and the Concerto for Four Horns. The most impressive examples in later music are the slow movements of Brahms's D minor Violin Sonata *Op.* 108, and G major String Quintet."

The Finale Tovey considers as in the mood "of a convalescent being taken for a comfortable drive and not expected to exert his memory." He moves along confidently and convincingly, yet going "far afield" with "little sense of direction." The close of the Symphony, like many other parts of it, "violates every canon of classical criticism by being quite satisfactory."

The following analysis of the symphony (here much abridged) was made by Sir George Grove:

I. "Like the three which precede it, the symphony opens with an introduction, but of a more lofty and serious character than that of any of the others, even of the D minor, which in some other respects it resembles. But in the work before us Schumann, desiring to produce a complete and organic whole, has made the opening *sostenuto assai* an introduction not to the first *allegro* only, but to the whole symphony. The call of the brass instruments, which forms the first and most enduring phrase in the opening, is heard in the same instruments

* Prof. Tovey's notes on this symphony are not published in the *Essays in Musical Analysis*.

at the climax of the *allegro*, again near the close of the *Scherzo*, and lastly in the wind-up of the *Finale*, and thus acts the part of a motto or refrain. Other phrases of the introduction are heard, as we shall see, in the other movements, and the theme of the *adagio* recurs in the *Finale*, and thus a mechanical unity is obtained throughout the work. . . . Towards the close of the introduction, the pace quickens until the *Allegro non troppo* is reached. The rhythm of this bold and marked subject leads to the second subject proper in the orthodox key of G, with which the first part of the movement terminates. Schumann revenges himself for the remarkable conciseness of the first portion by more than usual elaboration in the working out. The return to the first subject in C major — after a long pedal on G, with very original effect of wind instruments — is truly splendid. The coda increases in speed, contains much new material, and forms a worthy finish to a movement of immense vigor, originality, and effect.

“II. The *Scherzo* manifests, though in totally different form, the same kind of mood as the first movement. Through all those rapid and glancing phrases, and that incessant feverish motion, we trace the same indomitable resolution which we recognized in the preceding *allegro* — of gaiety in the true sense of the word — of the gaiety of Beethoven and Mendelssohn, Schumann had none — but passion and devotion, refinement, and all the deeper qualities of the mind and heart he possessed in rare abundance, with an elevation which is always noble. This scherzo is probably as near being gay as anything he ever wrote. It begins on a discord of the diminished seventh, and throughout the whole movement those daring, agile arpeggios run their restless course. There are two trios to the *Scherzo* — well contrasted, both with the scherzo, and with each other. The first is a restless melody in triplets — the second is on a theme of calmer beauty, given out by the strings in four part harmony. Near the close of the movement, the ‘motto’ reappears *fortissimo* in the trumpet and horns.

“III. The slow movement — *adagio espressivo* in C minor — is a welcome relief to the somewhat obstinate energy and resolution of the preceding movements. Not that the energy is gone, but it is turned in another direction, and appears in the shape of tenderness, passion and devotion. It opens in the strings alone. The effect of this tender and passionate love-song when it is breathed by the clarinet, or when it is divided between the clarinet and the oboe, is most fascinating — pure, noble, intensely religious. After a few bars of interlude, a second melody is begun in the strings, with accompaniment (quite à la Schubert) in the trumpet and horns. Then the original love song is repeated, and at length rises into a climax of passion.

“IV. After this interval of tenderness, Schumann returns for the *Finale* to the same mood of obstinate energy which inspired him in the *Allegro*. [After an opening scale passage] the first subject starts defiantly. The second subject is partly a reminiscence of the theme of the *Adagio*, given out by the violas and ‘cellos, with the clarinets and bassoons in unison. In the working out, there is much modulation, accomplished by scale passages in the strings — leading to a splendid climax, during which the original ‘Motto’ in the horns and trumpets is once more heard. So far with determination and force; and now comes the Hymn of Thanksgiving for Victory.”

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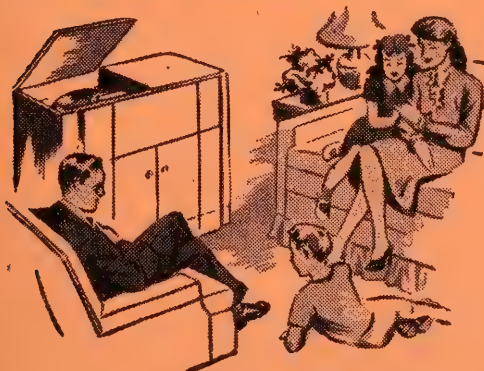
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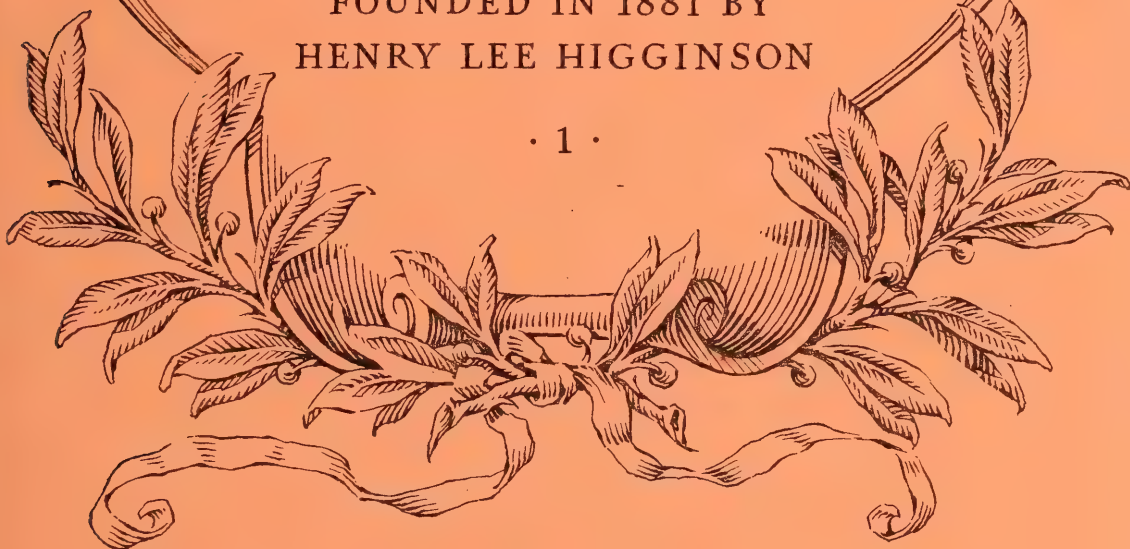
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Concert Bulletin of the First Concert

TUESDAY EVENING, *November 6*

with historical and descriptive notes by

JOHN N. BURK

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This afternoon the Boston Symphony Orchestra begins its sixty-fifth season. Throughout the war this mighty instrument of joy, hope, peace, and the sacrament of beauty went on sounding. So far from letting us down, it held us up; never slackening its tours and schedules in the great concert halls of the land, it played devotedly in Army camps and war hospitals, and one of the historic moments in its career came last August when the Commonwealth of Massachusetts made the closing concert of the season at the Esplanade our public solemnization of the victory over Japan, with a moving address by the Governor and music by the Orchestra to an audience of forty thousand people, hushed and thankful.

The Orchestra has interwoven great music with the life of this community. Beginning more than six decades ago with a public that numbered hundreds, it widened like a majestic river to a public numbering thousands and, as its vibrations have extended to other cities, to Tanglewood, to the Esplanade, and to the broadcast of its Saturday evening concerts, these sightless couriers of the air now carry its art to the invisible millions. It would be hard to name an institution whose beneficence so easily, so naturally, so harmoniously transcends those barriers of nationality, race, color, creed or class which ordinarily divide

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mankind; for art is universal, and so is the response to it.

On December eighth, Dr. Jean Sibelius, the Finnish composer, will be eighty years old. In celebration of this world event in music, Dr. Koussevitsky will perform in the course of the season many of the symphonies and tone-poems of our — one says “our” for he belongs not alone to Finland but to the world — of our greatest living composer; and in these two men one sees how art, and the great figures which it animates, bestride the earth and dwarf its factional discords. Dr. Koussevitzky, born in Russia, has become a first citizen of Boston, a devoted servant of the greater community, and a passionate believer in the principles symbolized by the American social system. Their loyalty to the lands of their nativity does not preclude these two great artists from laboring to enrich and ennoble the life of other peoples.

“Moral education,” says Whitehead, “is impossible apart from the habitual vision of greatness.” Year after year the Boston Symphony Orchestra has kept before us the vision of greatness. We, its beneficiaries, can hardly imagine how different our lives would have been without it, and how much poorer. With the constant example of such excellence before us, we instinctively reject mediocrity, and our lives and this community abound in good work which could hardly have been done without the energization of such music sounding through a virtuoso orchestra from the brains and hearts of composers of genius. In the sociological evolution of our era, too, the Orchestra is moving powerfully forward into the new age, evolving from the instrument of a musical elite into a People’s Orchestra, admired, prized, and loved by us, the multitude, who owe to it so many great occasions when it fortified our courage, assuaged our griefs, and made glad our hearts.

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(Editorial in the “Boston Globe,”
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Programme

MOZART.....Symphony in D major ("Paris") (No. 31, K. 297)

- I. Allegro assai
- II. Andantino
- III. Allegro

PROKOFIEFF...."Romeo and Juliet," Ballet, Second Suite, *Op. 64* ter

Montagues and Capulets
Juliet, the Maiden
Dance
Romeo by Juliet's Grave

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BRAHMS.....Symphony No. 2 in D major, *Op. 73*

- I. Allegro non troppo
- II. Adagio non troppo
- III. Adagietto grazioso; quasi andantino
- IV. Allegro con spirito

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SYMPHONY IN B MAJOR ("PARIS"), NO. 31 (K. 297)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Composed in Paris in 1778, this symphony had its first performance at the *Concert Spirituel* under the direction of Jean Le Gros on June 18 of that year.

The first performance of the symphony at the concerts of the Boston Symphony Orchestra was October 28, 1887, under the direction of Wilhelm Gericke. Arthur Nikisch performed it April 28, 1893; Emil Paur, November 8, 1895, and Wilhelm Gericke, January 13, 1898. The symphony was performed under the direction of Serge Koussevitzky at the Bach-Mozart Festival at Tanglewood, July 29, 1945.

The score calls for the following instruments in pairs: flutes, oboes, clarinets, bassoons, horns, trumpets, together with timpani and strings.

MOZART, aged twenty-two, arrived with his mother in Paris on March 23, 1778, and stayed there until September 26. The Mozart family had built great hopes on the success of Wolfgang in the French capital. What he wanted (and was never to succeed in having) was a permanent remunerative post, preferably a *Kapellmeister*-ship, which provincial Salzburg had not offered him. Nor were the available musicians at Salzburg inspiring to compose for. "For the last five or six years," wrote Mozart to a Salzburg friend, with a Parisian

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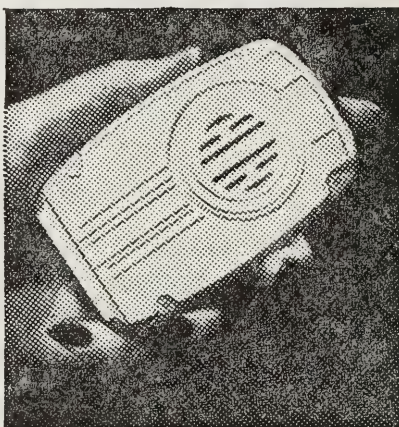
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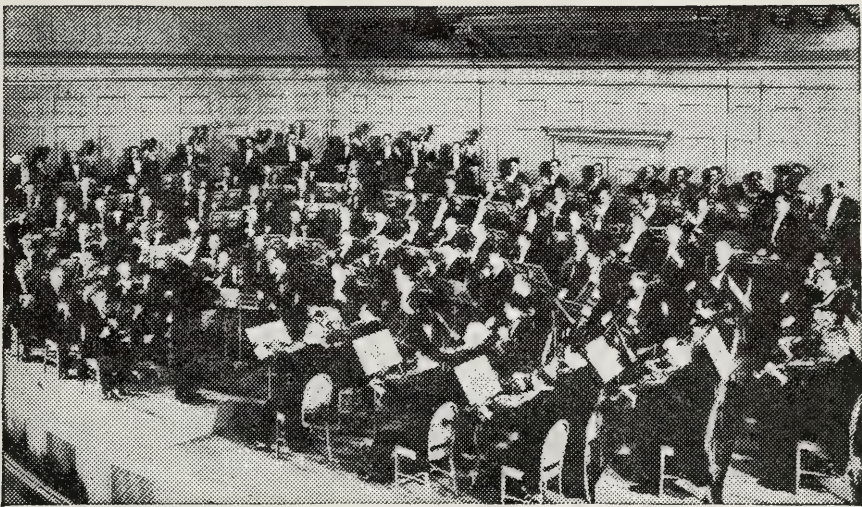
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performance perhaps ringing in his memory, "the Salzburg orchestra has always been rich in what is useless and superfluous, but very poor in what is necessary, and absolutely destitute of what is indispensable." At Mannheim, whence he had just come and which possessed the finest orchestra in Europe, Mozart had probably first awakened to the full possibilities of the symphonic medium. "The discipline that rules this orchestra!" he had written to his father. "They behave themselves quite differently, have good manners, are well dressed, and don't soak themselves in pubs."

The young man realized clearly enough that the broad road to success in Paris was not the symphonic road but the opera. The Gluck-Piccini controversy still held everyone's attention, although Gluck had triumphed by that time. Mozart was not interested in taking sides: he was as careful to preserve beauty of melody as the dramatic verities, and instinctively he would have sacrificed neither. He was ready to adapt his style to the French language and the French taste, but he never

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obtained in Paris more than half a promise of a French libretto, nor any definite prospect of a performance.

Mozart arrived in Paris with very little money, after nine and a half days of tedious travelling from Mannheim. His mother, who was with him, wrote home: "During the last two days we were choked by the wind and drowned by the rain, so that we both got soaking wet in the carriage and could scarcely breathe." And so they arrived in a strange city, where Mozart, making calls and lacking cab fare, picked his way over paving stones slippery with early spring mud. Mozart's mother was a care and a burden, for she merely sat alone in their dark lodgings day after day and complained of increasing ailments. On July 3 she succumbed to an unidentifiable disease, and Mozart for the first time directly witnessed the spectre of death. His father, unable to leave Salzburg, had realized that the boy, too sensitive, too impulsive, too trusting, had none of the qualities needed to back up his talents, push his advantage, and make himself known or even noticed in a foreign land. As Baron Grimm, the most helpful friend of Mozart

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in Paris, wrote to Leopold: "He is too good-natured, listless, easily gullible, too little occupied with the means which can lead to fortune. One can never come through in this town without resource, enterprise and audacity." The long letters constantly exchanged between father and son (the postage eating into Mozart's diminishing savings) are full of cautions and admonitions on the one hand, expressions of filial devotion and bitter discouragement on the other.

The Baron Grimm was the one person who introduced Mozart in favorable places. He took him to Noverre, Director of Ballet at the *Opéra*, who spoke of an opera and allowed Mozart to provide numbers for a ballet ("*Les Petits Riens*"), the production of which gave him no credit. His one fruitful meeting was with Le Gros, the Director of the *Concert Spirituel*, the famous ultra-aristocratic subscription concerts which were later to commission symphonies from Haydn and ultimately to vanish in the tides of revolution. But with Le Gros, as with others, French "*politesse*" ran ahead of honest good intention. Mozart contributed to an oratorio, which proved another case of obliging without return. He wrote a "*Symphonie Concertante*" (K. Anh. 9), with solo parts designed for the eminent virtuosos of the orchestra: Wendling (flute) and Ramm (oboe), whom he had known at Mannheim; Punto, the hornist who, like Ramm, was later to inspire Bee-

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thoven, and Ritter (bassoon). Le Gros left the score lying on his desk when it should have been with the copyist, and when the time for its performance arrived it had simply disappeared. Mozart was offended but more or less forgave Le Gros when he was asked for a symphony — which, needless to say, he promptly provided. In a letter to his father, Mozart describes an encounter with Le Gros: “M. Le Gros came into the room and said, ‘It is really quite wonderful to have the pleasure of seeing you again.’ ‘Yes, I have a great deal to do.’ ‘I hope you will stay to lunch with us today?’ ‘I am very sorry, but I am already engaged.’ ‘M. Mozart, we really must spend a day together again soon.’ ‘That will give me much pleasure.’ A long pause; at last, ‘A propos, will you not write a grand symphony for me for Corpus Christi?’ ‘Why not?’ ‘Can I then rely on this?’ ‘Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia Concertante*.’ Then the dance began. He excused himself as well as he could, but did not find much to say. In short, the symphony was highly approved of — and Le Gros was so pleased with it that he says it is his very best symphony.”

Mozart had not composed a symphony for four years — for the good reason that there had been no call for one. But he had listened to Cannabich’s splendid orchestra at Mannheim. The orchestra of the

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Concert Spirituel had a reputation for great brilliance — Mozart's disparaging remarks to his father, presently quoted, must have been rather peevish than judicial. Mozart had been studying the taste of the Parisian audience as well as the quality of the orchestra. He composed with both in mind. In every part there is a play for brilliant effect — numerous *crescendos*, adroit modulations, abrupt alternation of *piano* and *forte*. The individual instruments are favored, and it is to be noted that a clarinet is used in a symphony by Mozart for the first time. Above all, he aimed toward the utmost conciseness. Otto Jahn, who saw the original score, remarked that "when he came to a passage which seemed to him tedious or superfluous, he struck it out and went on with the next." The result was a symphony some eighteen minutes in length and entirely without indication of repeats.

Mozart was well aware that the orchestra prided itself on the "*premier coup d'archet*," the incisive opening stroke of the combined bows on a brilliant chord. Accordingly he opened his symphony with a unison octave flourish. He wrote, "I have been careful not to neglect *le premier coup d'archet* — and that is quite sufficient. What a fuss the oxen here make of this trick! *Was Teufel* — I can see no difference! They all begin together just as they do in other places. It is

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really too much of a joke!" And he goes on to repeat a story of a Frenchman who asks a German musician if he has heard the famous *coup d'archet* at the *Concert Spirituel*. " 'Yes, I have heard the first and the last.' 'Do you mean — the last?' 'Certainly, the first and the last — and the last gave me the more pleasure.' "

"I was very unhappy over the rehearsal," wrote Mozart, "for I never heard anything worse in my life; you cannot imagine how they scraped and scrambled over the symphony twice. I was really unhappy. I should like to have rehearsed it again, but there was so much else that there was no time. So I went to bed with a heavy heart and a discontented and angry spirit. The day before, I decided not to go to the concert, but it was a fine evening and I determined at last to go, but with the intention, if it went as badly as at the rehearsal, of going into the orchestra, taking the violin out of the hands of M. La Hous-saye [the concert master], and conducting it myself. I prayed for God's Grace that it might go well, for it is all to His honor and grace; and *ecce*, the symphony began. Raaff stood close to me, and in the middle of the first *Allegro* was a passage that I knew was sure to please; the whole audience was struck, and there was great applause. I knew when I was writing it that it would make an effect, so I brought it in again at the end, *da capo*. The *Andante* pleased also, but es-

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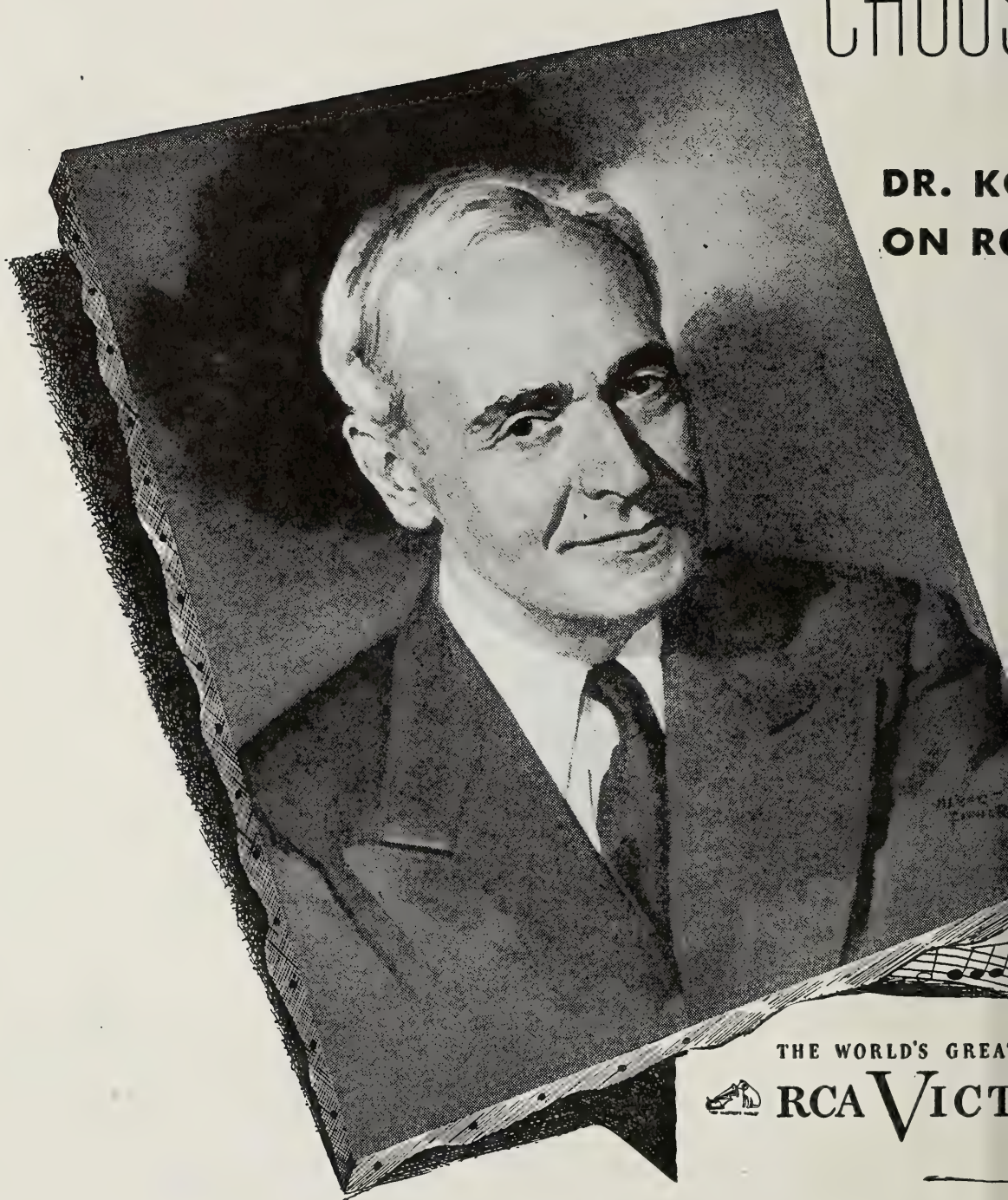
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pecially the last *Allegro*. I had heard that all the last *Allegros* here, like the first, begin with all the instruments together and generally in unison; so I began with the violins alone, *piano*, for eight bars, followed at once by *forte*. The audience (as I had anticipated) cried 'Sh!' at the *piano*, but directly the *forte* began they took to clapping. As soon as the symphony was over, I went to the *Palais Royal*, treated myself to an ice, told my beads as I had vowed, and went home."

Mozart also relates that Le Gros, unlike the audience and the composer himself, was not satisfied with the slow movement. He considered it not short enough. The amiable Mozart forthwith wrote another, entirely different, which was played at later performances. Weighing the two, Mozart decided on the whole in favor of the second. It was presumably the second, marked *Andantino* instead of *Andante*, which was used in the original French publication by Siebel and which is here performed.* On account of the success of this symphony Mozart told his father that he composed another one which was also performed by Le Gros. But this second symphony is apparently lost — no existing score has been identified as a possibility.

* Both slow movements have survived. Alfred Einstein, in his edition of the Koechel *Verzeichnis*, identifies the *Andantino* as the second version, but Saint-Foix, the French authority who is regarded as no mean Mozart expert, states positively that the *Andantino* movement, having forty bars more, is not shorter and must have been the first composed.

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SECOND SUITE FROM THE BALLET "ROMEO AND JULIET,"

Op. 64 ter

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow, and there first performed. Prokofieff compiled two suites from this music, the first of which was performed in Moscow on November 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofieff conducted. The composer stated last year that he was preparing a third suite, in six movements.

The second suite had its first performance in Soviet Russia in the spring of 1937. It was subsequently played in Paris, Prague and London. The composer conducted at the concerts of the Boston Symphony Orchestra, March 25, 1938. It was conducted by Dr. Koussevitzky October 10-11, 1941.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contra-bassoon, four horns, two trumpets and cornet, three trombones and tuba, timpani, bass drum, military drum, triangle, bells, tambourine, cymbals, maracas, harp, piano, celesta and strings.

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The first two suites which the composer compiled from his original score consist of seven numbers each.* Of these Nos. 1, 2, 4, and 7 will be here played. The movements of the second suite were thus described by M. D. Calvocoressi in the programme of the British Broadcasting Corporation of London:

I. Montagues and Capulets (*Allegro pesante*). A somewhat ironical, picturesque portrayal of the haughty, arrogant old nobleman defiantly strutting about in armor [?], with a contrasting Trio, Juliet dancing with Paris.

II. Juliet, the maiden (*Vivace*). The naïve, carefree young girl is admirably evoked in the main theme. The development suggests the gradual awakening of deep feelings within her.

IV. Dance (*Vivo*).

VII. Romeo at Juliet's grave (*Adagio funebre*). In the ballet, Juliet is not really dead, and the grave is a deception. Romeo, unaware of the fact, is prostrate with grief.

* The movements of the first suite are as follows: (1) Dance of the people. A tarantelle performed in the public square of Verona. (2) Scene. Music describing the adherents of the houses of Montague and Capulet just before the outbreak of hostilities. (3) Madrigal. The first meeting of Romeo and Juliet. (4) Minuet. Heard at the Capulets' ball. (5) Masques. The entrance of Romeo, disguised, in the ball scene. (6) Romeo and Juliet. Balcony scene. (7) The death of Tybalt. Music accompanying the duel.

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Serge Prokofieff, like his fellow Soviet composers, has been industrious during the war period. When the Germans first invaded Russia in June, 1941, he set aside the Ballet "Cinderella," which he was preparing for the Kirov Opera House in Leningrad, and composed two songs and a march for use at the front. It was then that he began to develop his idea for an opera on Tolstoy's "War and Peace," which, treating Napoleon's invasion of Russia in 1812, had suddenly become timely. The expected presentation of "War and Peace" in Russia for some unexplained reason did not take place. He composed his Symphonic Suite "1941" in the Caucasus when he was evacuated from Moscow.* Since then he has composed music for various uses. He wrote music for Sergei Eisenstein's film "Ivan the Terrible" and for another film on Kotovsky, a hero of 1918. "The Ballad of the Unknown Boy" is a patriotic cantata for orchestra, chorus, soprano and dramatic tenor to a text by Pavel Antokolsky. He completed his Seventh Sonata for Piano (which was performed in this country last season) and is said to be at work on his Eighth. He also wrote a Sonata for Flute and Piano with an alternate version for violin and piano. He made an orchestral suite from his Opera

* The information about Prokofieff's creative activities during the war is derived from his own article, "The War Years," in the *Musical Quarterly*, October, 1944, and a report from Moscow by Robert Magidoff to the *New York Times*, March 28, 1945.

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"Semyon Kotko." He completed the Ballet "Cinderella" in 1943 and prepared songs for an operatic version of this score. His "March for Victory," written for brass band, had its first American performance when Serge Koussevitzky conducted it at Madison Square Garden, New York, on May 31 as part of a "Salute to the GI's of the United Nations," sponsored by the National Council of American-Soviet Friendship. This march bears the opus number 99. Opus 100 is the Fifth Symphony, which was composed in the summer of 1944. The manuscript score of this symphony has recently been received by Dr. Koussevitzky, who plans to give the music its first American performance shortly. One of Prokofieff's latest works is "A Summer's Day," a revision for small orchestra of seven children's songs.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second

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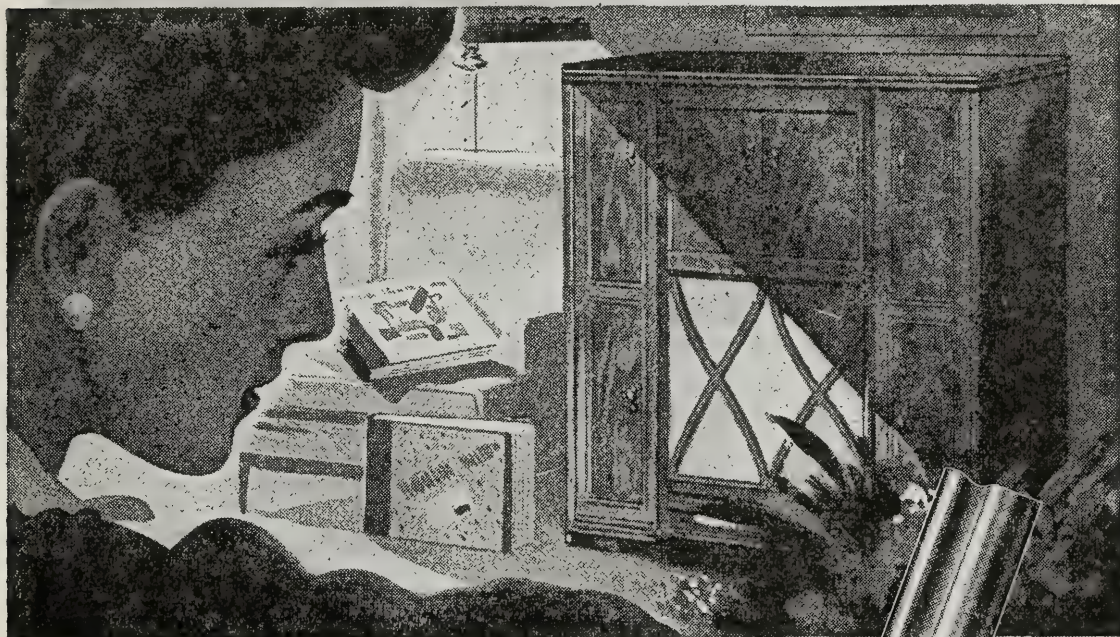
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to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtlach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtlach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just

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two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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- Mendelssohn Symphony No. 4 ("Italian")
- Moussorgsky "Pictures at an Exhibition"
Prelude to "Khovanstchina"
- Mozart Symphonies in A major (201); C major (338)
- Prokofieff Classical Symphony; Violin Concerto No. 2 (Heifetz);
"Lieutenant Kijé," Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the Wolf"
- Ravel Bolero; "Mother Goose," Suite
"Daphnis and Chloé," Suite No. 2 (new recording)
- Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
- Satie "Gymnopédie" No. 1
- Schubert "Unfinished" Symphony; "Rosamunde," Ballet Music
- Schumann Symphony No. 1 ("Spring")
- Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses"
- Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
- Strauss, R. "Also Sprach Zarathustra"
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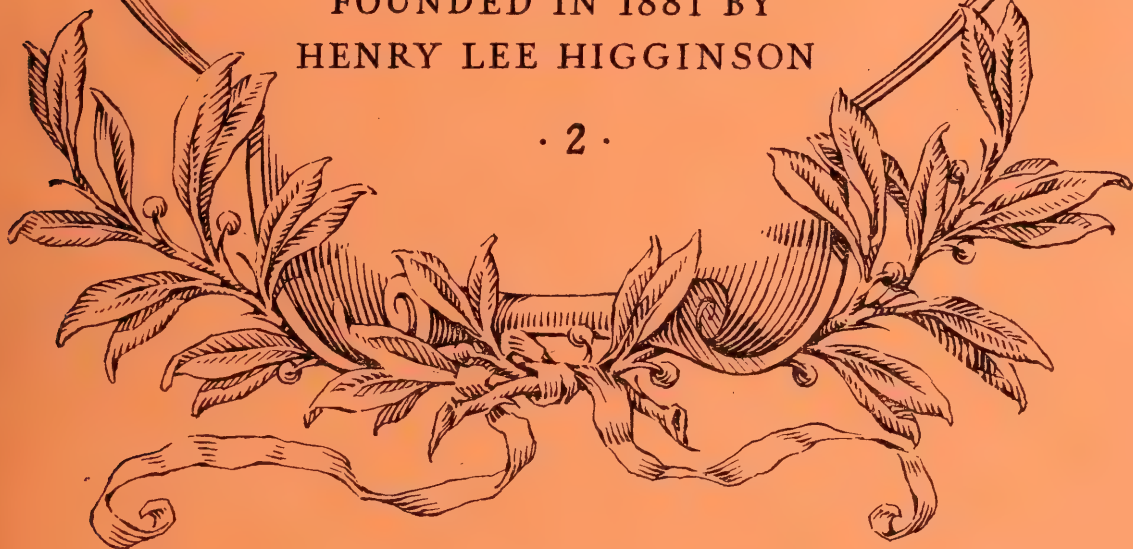




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Concert Bulletin of the Second Concert

TUESDAY EVENING, *December 18*

with historical and descriptive notes by

JOHN N. BURK

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THE ORCHESTRA IN THE WEST

The following reviews are at hand from cities just visited by the Boston Symphony Orchestra:

(Cleveland Press, December 6)

By MILTON WIDDER

The Boston Symphony Orchestra, under Serge Koussevitzky, made its annual appearance in Public Music Hall last night and its classical program won the acclamation of the capacity audience.

In the years this orchestra—the greatest in the world today—has been coming here it has increasingly thrilled the subscribers of the Cleveland Concert Course Association.

And no wonder. The Boston stands alone today as an interpretative instrument. I doubt if any orchestra in the history of modern times ever has reached the artistic heights this organization has achieved.

To say that Mr. Koussevitzky's Brahms' Fourth Symphony was thrilling is an understatement. His conception of the symphony was so vast in meaning, so profound, that one's innermost feelings responded to his memorable interpretation. Besides the perfection of playing the orchestra produced a Brahms that was new to Cleveland. It appeared as a colossus of symphonies and created a musical heritage that will be hard to reach with the years to come.

The program opened with the melancholy but beautiful Mozart Symphony in E-flat—one of the last three the Viennese wrote. In contrast to the later heavy fare, the Mozart had exquisite charm, lyric beauty and the singing strings of the orchestra had ample opportunity to get in their work of precision.

For the middle of this dramatic concert, Beethoven's "Leonore" overture No. 3 was directed by Mr. Koussevitzky with a bravura and drive that, within its short eight minutes, relived the story of "Fidelio."

It is a symphony like the one 3000
of us heard last night that makes life
worth living.

(Chicago Sun, December 8)

By FELIX BOROWSKI

Orchestra Hall was filled when the Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave the first of its two concerts there last evening.

This organization has been heard here more than once in the last few seasons, and its surpassing beauty of tone in strings and wind, the impeccability of its technical execution, the impressive unity of response to the calls which the conductor makes upon it, have been discussed with unsparing admiration in these columns. All these qualities were again in evidence at the concert which is the subject of this review.

The main feature of the program was the new Fifth Symphony by Prokofieff, which received its first performance in these parts.

Not often has Russia's outstanding creative artist made music of such power or nobility, or organized with such strength of sinew and sustained breadth of style as that which was heard last night.

Mr. Koussevitzky's reading of the composition was one of elevated inspiration and insight into Prokofieff's intentions. The manner in which he controlled his forces, the orchestra balance, the dramatic intensity, without strident force, with which he molded the brass tone, were a delight to hear.

This perfection was not, however, confined to Prokofieff's Fifth Symphony. It was as evident in his Classical Symphony—which conductor and orchestra made a model of humor and vivacity—and in the two movements which were heard of Sibelius' D major symphony. It was great conducting, great performance.



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Programme

FRITZ REINER, *Conducting*

MOZART.....Symphony in D major ("Haffner"), No. 35
(Koechel No. 385)

- I. Allegro con spirito
- II. Andante
- III. Menuetto
- IV. Finale: Presto

DEBUSSY "Ibéria" ("Images" for Orchestra No. 2)

- I. Par les rues et par les chemins (In the streets and byways)
- II. { Les parfums de la nuit (The fragrance of the night)
- III. { Le matin d'un jour de fête (The morning of a festival day)

INTERMISSION

WAGNER.....Prelude and Love-death from "Tristan und Isolde"

WAGNERExcerpts from Act III, "Die Meistersinger von
Nürnberg"

Introduction — Dance of the Apprentices — Procession of the Mastersingers

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FRITZ REINER

BORN in Budapest, December 19, 1888, Fritz Reiner studied at the Budapest Music Academy. He became conductor of the Budapest *Volksooper* in 1911, and from 1914 to 1921 conducted the Opera at Dresden. From 1922 to 1931 he was the conductor of the Cincinnati Symphony Orchestra, succeeding Ysaye. He then headed the Orchestral Department at the Curtis Institute of Music in Philadelphia. It was in 1938 that he was engaged as conductor of the Pittsburgh Symphony, his present position. Mr. Reiner has made innumerable guest appearances in America and in Europe, conducting orchestras and opera performances.



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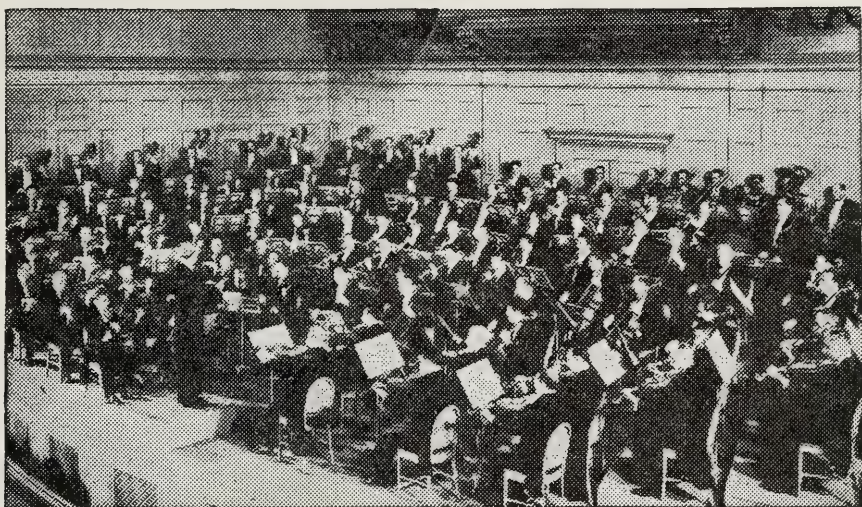
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TUNE IN WFCI — 9:30 P. M., E. S. T.

SYMPHONY IN D MAJOR ("HAFFNER"), K. No. 385

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1782 (as a serenade), and shortly performed in Salzburg. The music in revised form was played at a concert given by Mozart in Vienna, March 22, 1783.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

"This symphony," wrote Philip Hale, "was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances."

The first performance at the concerts of the Boston Symphony Orchestra was on January 10, 1885. There were later performances in 1909, 1916, 1923 (Bruno Walter conducting), 1926, January 20, 1933 (Albert Stoessel conducting), January 13, 1939 (Georges Enesco conducting), and October 17, 1941.

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SOMETIMES composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the "Haffner" Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine "job," undertaken grudgingly in a few hasty hours between more important matters.

The "Haffner" Symphony is quite distinct from the Haffner Serenade, which was written six years before (1776) at Salzburg. Sigmund Haffner, a prosperous merchant and *Burgermeister* of the town, had commissioned the Serenade from the twenty-year-old Mozart for the wedding of his daughter, Elizabeth. In July, 1782, Mozart in Vienna received from his father an urgent order for a new serenade to be hastily composed and dispatched to Salzburg for some festivity at the Haffner mansion. The commission was inconvenient. He was in the midst of re-arranging for wind instruments his latest opera, "*Die*

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Entführung aus dem Serail," which had been mounted on July 16. He was distracted, too, by the immediate prospect of his marriage with Constanze Weber. The domestic situation of Constanze had become impossible for her. Mozart's father still withheld his consent. Mozart, aware of his family's obligations to the Haffners, anxious at the moment, no doubt, to propitiate his father, agreed to provide the required music. He wrote under date of July 20:

"I have certainly enough to do, for by Sunday week my opera must be arranged for wind instruments, or someone else will get the start of me, and reap the profits; and now I have to write a new symphony [serenade]! How will it be possible! You would not believe how difficult it is to arrange a work like this for harmony, so that it may preserve its effects, and yet be suitable for wind instruments. Well, I must give up my nights to it, for it cannot be done any other way; and to you, my dear father, they shall be devoted. You shall certainly receive something every post-day, and I will work as quickly as possible, short of sacrificing good writing to haste."

Just a week later he had only the opening allegro ready:

"You will make a wry face when you see only the first *allegro*; but it could not be helped, for I was called upon to compose a *Nacht Musique* in great haste — but only for wind instruments, or else I could have used it for you. On Wednesday, the 31st, I will send the

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two minuets, the *andante*, and the last movement: if I can I will send a march also; if not, you must take that belonging to the Haffner music, which is very little known. I have written it in D, because you prefer it."

Another letter in the promised four days asked for further grace — the composer, with all his alacrity, was incapable of writing inferior music:

"You see that my will is good, but if one cannot do a thing — why one cannot! I cannot slur over anything,* so it will be next post-day before I can send you the whole symphony. I could have sent you the last number, but I would rather send all together — that way the postage is less; extra postage has already cost me three gulden."

Mozart was as good as his word. One week later, a bridegroom of three days, he dispatched the last item in fulfillment of his order: a new march movement. "I hope it will arrive in good time," he wrote (August 7), "and that you will find it to your taste."

Needing a new symphony for a concert which he gave in Vienna the following February, he thought of the serenade he had written for

* "*Sie sehen dass der Willen gut ist; allein wenn man nicht kann, so kann man nicht! — Ich mag nichts hinschmieren.*"

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Salzburg five months before. He could easily transform it into a symphony by dropping the march and additional minuet, and adding two flutes and two clarinets to the opening movement and finale. He reveals to us in his acknowledgment of the score, which his father sent him on request, that its writing must indeed have been as casual as the summer correspondence had implied: "The new Haffner Symphony has quite astonished me, for I did not remember a word of it [*'ich wusste kein Wort mehr davon'*], and it must be very effective."

The concert of March 22, 1783, is a commentary upon the custom of the period. It included, besides this symphony, two concertos in which the composer played, a Sinfonia Concertante, a symphony *finale*, an improvisation by Mozart, and, interspersed, four arias by various singers.

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the "*Rondes de Printemps*" in 1909, "*Ibéria*" in 1910, and "*Gigues*" in 1912. The three "*Images*" as published bore numbers in reverse order.

"*Ibéria*" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

More recent performances at these concerts have been on December 22, 1911; April 3, 1914; April 13, 1917; October 25, 1918; February 17, 1922; January 22, 1926; October 7, 1927; February 22, 1929; October 30, 1942, and January 28, 1944 (Vladimir Golschmann conducting).

The orchestration requires three flutes and piccolo, two oboes and English horn, three clarinets, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of "*Images*" (a conveniently noncommittal title) for two pianos, to be called I. "*Gigues Tristes*," II. "*Ibéria*,"

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III. "*Valses* (?)" Before long the project had become an orchestral one, and the question "*Valses*" had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "*Pelléas*." Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for '*Ibéria*'; shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that "*Ibéria*" will be ready as soon as the "*Rondes de Printemps*," the third of the "*Images*," is "right and as I wish it." By Christmas of 1908, the first full draft of "*Ibéria*" was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

The movements are as follows:

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I. "Par les rues et par les chemins" ("In the streets and byways"). *Assez animé* (dans un rythme alerte mais précis).

II. "*Les parfums de la nuit*" ("The fragrance of the night"). *Lent et rêveur.*

III. "Le matin d'un jour de fête" ("The morning of a festival day"). *Dans un rythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with "*Ibéria*" in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of "*Ibéria*." Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian*:

“The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and

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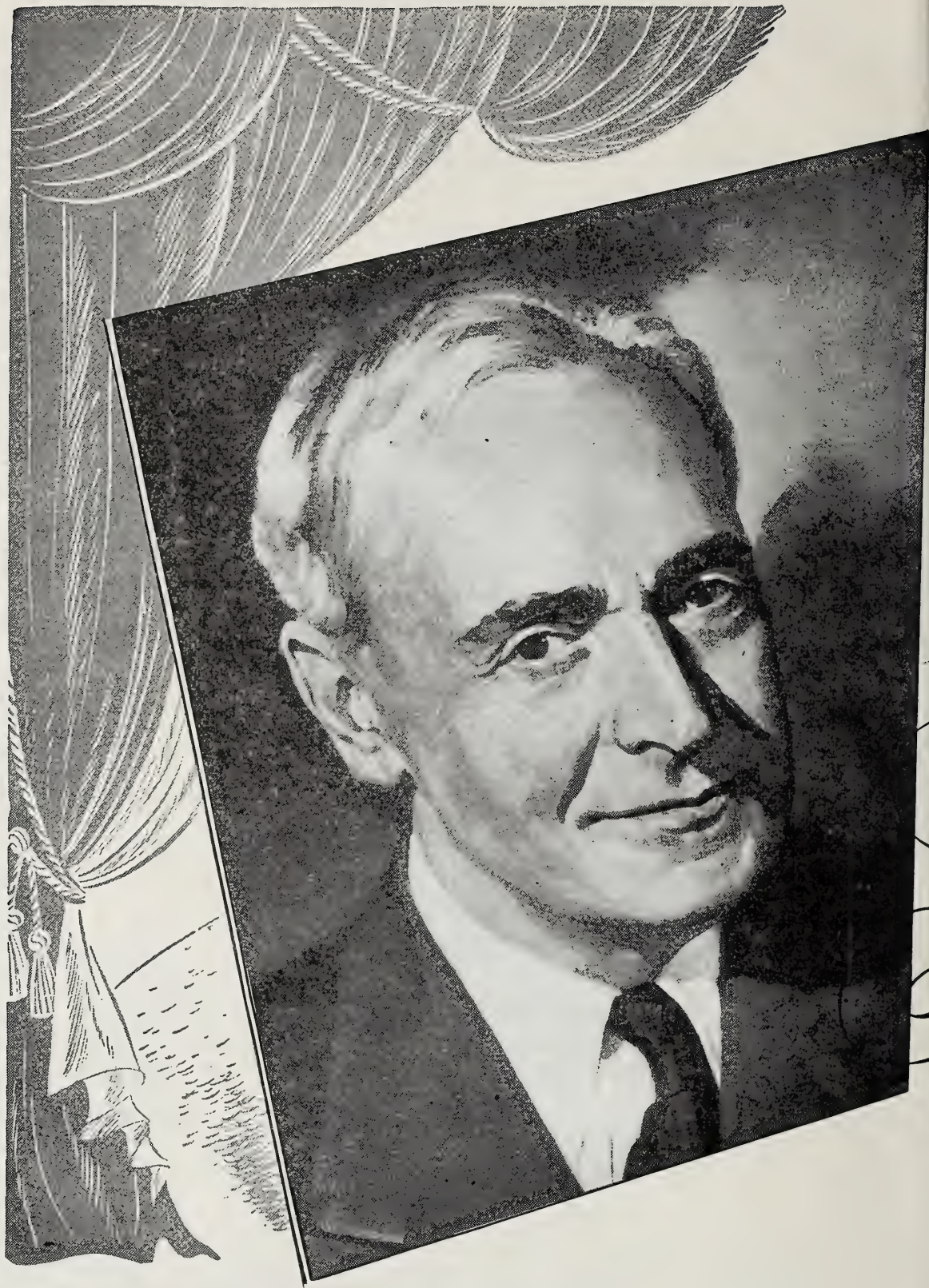
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Ravel took up an indignant pen against Gaston Carraud, who had written: “It is a curious phenomenon that today M. Debussy’s music is a reflection of that of his imitators. — He would now seem to be taking back out of the hands of his successors his own processes after they have degraded them; like them, too, he is putting more brains than emotion into his music.” Ravel himself was numbered among those imitators. He also resented, probably for less personal reasons, a long and remorseless indictment of “*Ibéria*” in “*Le Temps*” by Pierre Lalo (both critics had been hot champions of Debussy in the “*Pelléas*” days). Ravel wrote in the “*Cahiers d’aujourd’hui*,” February, 1913: “You were quite well able to understand, you who yielded yourself up without effort to the vivid charm and exquisite freshness

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz’s “*Iberia*” suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the “*Iberia*” of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy’s score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The “realism” which many have found in Debussy’s “*Iberia*” was not of this sort.

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of the *'Rondes de printemps'*; you who were moved to tears by that dazzling *'Ibéria'* and its intensely disturbing *'Parfums de la nuit,'* by all this novel, delicate, harmonic beauty, this profound musical sensibleness; you, who are only a writer or a painter. So too was I, and so were Messrs. Igor Stravinsky, Florent Schmitt, Roger Ducasse, Albert Roussel, and a host of young composers whose productions are not unworthy of notice. But the only musicians, the only people with real sensibility, are M. Gaston Carraud, to whom we owe three songs and a symphonic poem, M. Camille Maclair, who has become known for his literary and pictorial works, and M. Pierre Lalo, who has not produced anything at all."

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(*Sunday Times*, London)

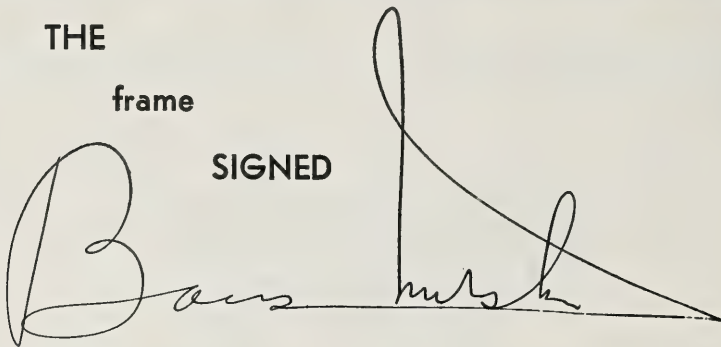
NOTHING on earth will induce me to repeat here that flippant little dialogue between a father and his little boy: "What is Esperanto, Daddy?" "The universal language, Sonny." "Who talks it, Daddy?" "No one, Sonny." For evidently Esperanto is going so strong that even music has now come within its orbit. An eminent pianist, Mr. Frank Merrick, Fratulo kaj Profesoro de la Rega Kolegio de Muziko en Londono, has been good enough to send me a 35-page booklet in Esperanto — ("Muzika Terminaro") compiled by himself and Mr. Montagu C. Butler, Licenciato de la Rega Akademio de Muziko en Londono, after konstanta konsulto with a number of other authorities — which contains the Esperanto equivalents of pretty well every word and procedure in use among musicians.

It hurt me, however, to find that the booklet did not mention music critics, and I jumped rather hastily to the conclusion that Esperantists were not aware of the existence of such creatures. Mr.

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Merrick, however, in response to my wail of anguish, kindly informed me that if Esperantists should ever have occasion to refer to such a person they would call him a muzika kritikisko. These sounds are music in my ears.

I have put in a bit of work at the grammar as set forth in a lucid little "Key to Esperanto" which Mr. Merrick also sends me, and I find that the new language can be fairly easily mastered by anyone, especially if he already has a knowledge of Greek, Latin, French, German, Italian, Spanish and English. That a universal language for musical purposes is a basic need of humanity is proved by the fact that something of the sort sprang spontaneously into being long ago: the international use of such words as tempo, forte, piano, crescendo, timbre, reprise and so on is an attempt to agree upon a single word for a constantly recurring thing that will be intelligible to musicians of all countries. Certainly an Englishman, a Bulgarian, a Tibetan and a Laplander could discuss music quite comfortably with the

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aid of the "Muzika Terminaro" of Mr. Merrick and Mr. Butler. "Sonata formo," for instance, is shown to consist of (a) an Anonca Sekcio with a Unua (Cefa) Subjekto and a Dua (Flanka) Subjekto, (b) an Ellabora Sekcio (ofte kun nova materialo), and (c) a Resuma Sekcio; while a Simfonio is tersely but lucidly defined as a verko sonata por orkestro.

The difficulties would begin, I imagine, when the above-mentioned Esperantists who had got that far wanted to extend their knowledge of sonata formo by studying Hugo Riemann, Schenker, Hadow, d'Indy and a few others, in which case they would have to learn German, English, French and one or two other ancient European languages.

I imagine that Esperanto would prove very useful in the teaching of music to a class of students drawn from all nations, and, again, when a foreigner, ignorant of our local speech, was conducting an English orchestra — presupposing that our orchestral players had taken the trouble to learn the universal tongue. But in that case they would lose all the good clean fun they get at present out of hearing these foreigners striving to communicate their wishes in English. Some years ago a foreign opera conductor got very angry with the Covent Garden orchestra for chattering so much at rehearsal. He wanted to tell them plainly that while he didn't mind a reasonable amount of this sort of thing there were limits to what he was prepared to put up with. I gather, after a brief study of the "Key to Esperanto," that if he and the players had all been Esperantists he would have admonished them in this fashion: "Ne parolu! Mi pov toleri gi tiam kaj nun sed ciam mia Di neniam." (Esperanto stylists who read this may shudder at my ignorance of the finer points of the language; but I am only a learner as yet.)

What the conductor actually said was something that will always be inscribed in letters of gold on tablets of ivory in the annals of Covent Garden: "Don't spoke! I can stand it then and now, but always my God never!" I greatly prefer it in this form, and so, I am sure, would the orchestral players: little things of that kind mean a great deal in their drab lives.



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PRELUDE AND "LIEBESTOD," FROM "*TRISTAN UND ISOLDE*"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

THE PRELUDE, or "*Liebestod*," as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair have taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending

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scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebestod*." Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

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INTRODUCTION TO ACT III FROM "*DIE MEISTERSINGER VON NÜRNBERG*"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died in Venice, February 13, 1883

"Die Meistersinger von Nürnberg" was first sketched by Wagner at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

THE Introduction to the Third Act of *"Die Meistersinger"* is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the 'cellos. Wagner himself has explained his purpose: "The opening theme for the 'cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she fain would fly away, if only to

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SUNDAY SERIES

SUNDAY AFTERNOON, DECEMBER 30, 1945 at 3:30 o'clock

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Programme

MORTON GOULD, *Conducting*

WILLIAM SCHUMAN.....American Festival Overture

GOULD Harvest
(*First performance in Boston*)

GOULD.....Concerto for Orchestra
I. Moderately fast, with drive and vigor
II. Slowly, with stately lyricism
III. Fast, with gusto
(*First performance in Boston*)

INTERMISSION

GERSHWIN....."Porgy and Bess," A Symphonic Picture
for Orchestra by Robert Russell Bennett

GOULD.....Cowboy Rhapsody

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hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the 'cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song where-with Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler's song, very softly and much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler*, danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

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|-----------------|--|
| Bach, C. P. E. | Concerto for Orchestra in D major |
| Beethoven | Symphonies Nos. 2 and 8; Missa Solemnis |
| Berlioz | Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust" |
| Brahms | Symphonies Nos. 3, 4
Violin Concerto (Heifetz) |
| Copland | "El Salón México" |
| Debussy | "La Mer," Sarabande |
| Fauré | "Pelléas et Mélisande," Suite
Elegy (Bedetti) |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto (Concerto No. 12) |
| Harris | Symphony No. 3 |
| Haydn | Symphonies Nos. 94 ("Surprise"); 102 (B-flat) |
| Liadov | "The Enchanted Lake" |
| Liszt | Mephisto Waltz |
| Mendelssohn | Symphony No. 4 ("Italian") |
| Moussorgsky | "Pictures at an Exhibition"
Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); C major (338) |
| Prokofieff | Classical Symphony; Violin Concerto No. 2 (Heifetz);
"Lieutenant Kijé," Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the Wolf" |
| Ravel | Bolero; "Mother Goose," Suite
"Daphnis and Chloé," Suite No. 2 (new recording) |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | "Gymnopédie" No. 1 |
| Schubert | "Unfinished" Symphony; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra"
"Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Barzemen
(arrangement) |
| Tchaikovsky | Symphonies Nos. 4, 6: Waltz (from String Serenade);
Overture "Romeo and Juliet" |
| Vivaldi | Concerto Grosso in D minor |

Boston Symphony Orchestra

[Sixty-fifth Season, 1945-1946]

SERGE KOUSSEVITZKY, *Conductor*

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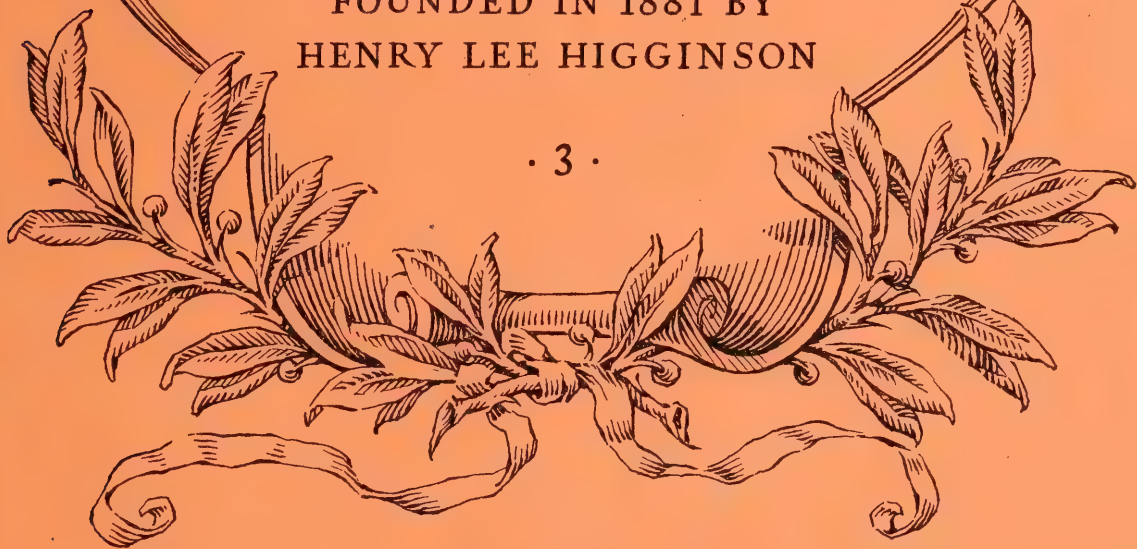
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Concert Bulletin of the Third Concert

TUESDAY EVENING, *January 29*

with historical and descriptive notes by

JOHN N. BURK

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The exhibition in the Gallery of engravings by William Blake has been arranged by the Boston Museum of Fine Arts from the Department of Graphic Arts in the Widener Library of Harvard University.

BLAKE, VAUGHAN WILLIAMS, AND THE BOOK OF JOB

William Blake, the English poet, engraver, and painter, died in August, 1827, which happened also to be the year of Beethoven's death. In 1825, his set of black and white engravings, inspired by the Book of Job, were published. A little over a century later, Ralph Vaughan Williams wrote music for a stage presentation based on these illustrations, and called it: "Job, a Masque for Dancing." The score, dedicated to Sir Adrian Boult, was introduced by him in concert form in England, and as concert music, too, was presented by John Barbirolli as conductor of the New York Philharmonic-Symphony Society, November 27, 1936. On that occasion Lawrence Gilman wrote this estimate of "Job" in the *New York Herald-Tribune*:



"As a penetrating student has said of those wonderful designs of Blake that inspired it, this music shares the power of mysterious evocation exerted by the greatest art, for it stirs and kindles us by suggestions and associations beyond the vision of 'the perishing eye, the

mortal ear.' It is full of the sense of radiant light and beatific vision and the rushing sound of other worldly fires and immensities of terror and anguish and revelation; and at the end, of a seraphic and transfigured peace. It may justly be said that Vaughan Williams has written for Blake's sublime pictorial fantasias upon the Book of Job a music worthy of its subject.

"It must have required courage on Vaughan Williams' part to undertake a musical commentary on Blake's stupendous illustrations: achievements which moved an early student of their wonders to observe that they had 'a vibration as of fire,' and that even their momentous stars and hills are set in frameworks of fervent sky or throbbing flame.



"This is not the occasion to discuss interpretation of the philosophy of Blake as conveyed in the illustrations of the Book of Job, that profoundest of all his chartings of the spiritual life of man. Those pictures are not, as Blake's wisest students have discerned, a set of illustrations to the Bible text, but 'a visionary and symbolic mapping of the Mystic Way.' Blake, pursuing his vision and his faith, departed as he saw fit from the Biblical narrative and the Biblical teaching, altering the characters and their significance, giving his own answer to the problems posed by the author of the scriptural text.

"Blake's Job is one who has seen God in a deeper and more luminous sense than that of the Old Testament conception. Blake's Job has found divinity within himself; and the spiritual drama behind his Illustrations is a cosmic parable of 'the descent of God and the ascent of Man.'

"At the drama's end, in one of the last two illustrations, there are marginal symbols of the ecstasy of art: 'vines with their grapes, and instruments of

(Continued on page 28)

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Two Hundred and Eighty-fourth Concert in Providence

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

TUESDAY EVENING, JANUARY 29

Programme

SIR ADRIAN BOULT *Conducting*

PURCELL.....Trumpet Tune and Air
(Arranged by Leslie Woodgate)

Trumpet Solo: GEORGES MAGER

IRELAND....."The Forgotten Rite"

ELGAR.....Variations on an Original Theme, *Op. 36*

Enigma: Andante

Variations:

- I. "C. A. E." *L'istesso tempo*
- II. "H. D. S. — P." *Allegro*
- III. "R. B. T." *Allegretto*
- IV. "W. M. B." *Allegro di molto*
- V. "R. P. A." *Moderato*
- VI. "Ysobel" *Andantino*
- VII. "Troyte" *Presto*

- VIII. "W. N." *Allegretto*
- IX. "Nimrod" *Moderato*
- X. "Dorabella — Intermezzo"
Allegretto
- XI. "G. R. S." *Allegro di molto*
- XII. "B. G. N." *Andante*
- XIII. "* * * — Romanza" *Moderato*
- XIV. "E. D. U. — Finale"

INTERMISSION

VAUGHAN WILLIAMS.....Job: A Masque for Dancing (in nine scenes), founded on Blake's Illustrations to The Book of Job

- | | | |
|-------|-------|--|
| Scene | I. | Introduction* — Pastoral Dance — Saraband of the Sons of God |
| Scene | II. | Satan's Dance of Triumph |
| Scene | III. | Minuet of the Sons and Daughters of Job |
| Scene | IV. | { Job's Dream — Dance of Plague, Pestilence, Famine and Battle |
| Scene | V. | { Dance of the Messengers |
| Scene | VI. | { Dance of Job's Comforters — Job's Curse — A Vision of Satan |
| Scene | VII. | { Elihu's Dance of Youth and Beauty — Pavane of the Heavenly Host |
| Scene | VIII. | { Galliard of the Sons of the Morning; Altar Dance and Heavenly Pavane |
| Scene | IX. | { Epilogue |

BALDWIN PIANO

In conformance with City Regulations ladies are respectfully requested to remove their hats

SIR ADRIAN BOULT

THE career of a conductor is read on the one hand in his acquisitive and expanding years as musician, on the other in his programmes, his insistences, his audiences. These matters would be eloquent in the case of Sir Adrian Boult if they could be covered within a short space. Even the outline of his development and the posts he has held is not without revelation of his particular qualities.

According to the evidence of his mother, herself a musician,* Adrian Boult showed an extraordinary aptitude for music, even in his pre-coherent years. He would pick out notes accurately on the piano even before his eyes had reached the level of the keys. His talents were in no way pushed, however, and at the age of twelve (he was born in Chester, England, April 8, 1889) he was sent to the Westminster School, where apparently music was considered an entirely unessential part in the development of the average small boy. Young Boult found opportunities, nevertheless. The science master (H. E. Piggott) was interested in music, and the two were often closeted in the pursuit of harmony, counterpoint, or fugue. The boy further found his way to Oxford Street each Sunday to attend the Queen's Hall concerts of Henry J. Wood, score in hand and ears alert. In this way the young musician learned much from the older one whose associate and successor he was destined to become.

* Katharine F. Boult was a writer on musical subjects, having translated and edited the writings of Berlioz for the "Everyman" Edition. This early information is drawn from "Adrian Boult, The Story of his Life and Work," which appeared serially in "The British Musician" from August, 1933, through June, 1934.

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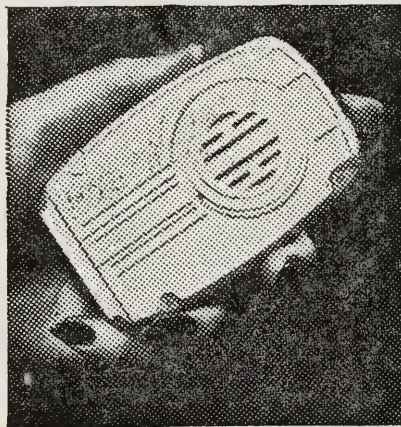
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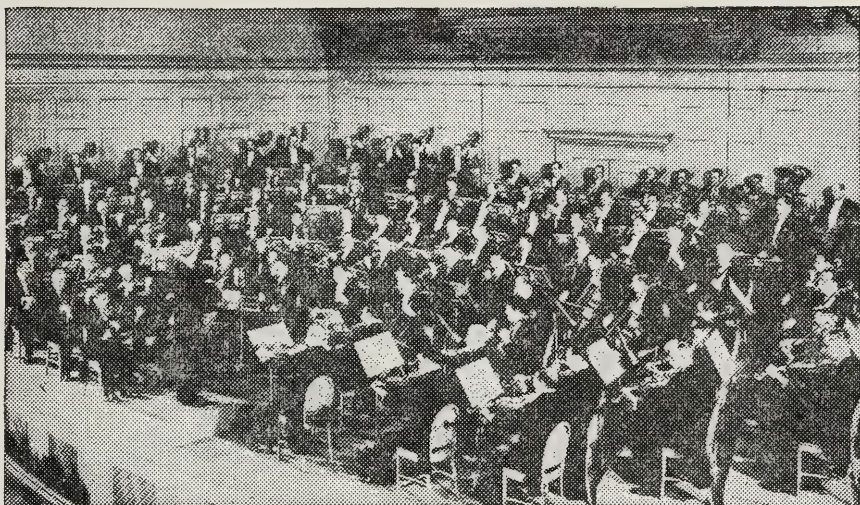
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Eva Mary Grew* has remarked discerningly that this quiet self-training may have been more valuable than the conventional academic and professional ordeal. "Some natures want to be active participants in the struggle from the start. Others want to be observers. In his youth, Adrian Boult's nature was, to my understanding, of the second of these two orders." The writer further considers that the developing musician was fortunate in turning from "the exercise of simple observation to what may be called the practical amateurism" of Oxford, where Adrian Boult entered Christ Church at the age of nineteen. Dr. Hugh Percy Allen was an active and beneficent force in Oxford at that time, conducting a choral society in the town, another in the University, and combining the two for his more ambitious projects, of which there were many. Adrian Boult apparently missed no chances. He sang in choirs and choruses, took bass solo parts in Bach, coached and rehearsed operatic performances, and even appeared upon the stage as Zamiel in "*Der Freischütz*." In 1917, he was given the degree of "Doctor of Music" by his university, a title, however, which he has avoided as unduly academic.

On leaving Oxford, the young man went to Leipzig to study at the

* "The British Musician," August, 1933-June, 1934.

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Conservatorium, but perhaps with the even stronger intent of becoming "observer" once more at the Gewandhaus concerts, where Artur Nikisch was presiding. He observed the conductor from at least two angles — from behind as member of the audience and from the front as member of the Gewandhaus choir.

Returning to England and his home in Liverpool, he conducted provincial orchestras and festival concerts in England. He made his London debut in Queen's Hall in February, 1918. He conducted Diaghileff's *Ballet Russe* during its London seasons of 1918-1919. Likewise he conducted concerts of the Royal Philharmonic and British Symphony orchestras. It was in 1924 that he was appointed conductor of the City of Birmingham Orchestra, famous for its festivals. When the British Broadcasting Corporation concerts were organized in 1930, he was appointed to the important post of its musical director. The "B. B. C." orchestra has long been of the first importance in musical England, both by its public concerts and by its broadcasts as the official orchestra of the government controlled radio of Great Britain. He has made several visits to America, conducting the Boston Symphony concerts of January 11, 12, 18, 19 and 21, 1935, in Symphony Hall. He was knighted in 1937.

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TRUMPET TUNE AND AIR

By HENRY PURCELL

Born about 1658, in London (?); died there November 21, 1695

Arranged by LESLIE WOODGATE

"THE Trumpet Tune and Air," writes Mr. Woodgate,* "are taken from a book of pieces written for Harpsichord Solo. Although, in the book, the pieces follow each other, they are not actually intended to be played together. For the purpose of this particular transcription, however, I have started with the Trumpet Tune and the Air is used as a Trio after which the Trumpet Tune is repeated. The instrument on which the Tune is played is a Trumpet in D, and it is quite evident that although Purcell wrote the piece for Harpsichord he had the brass instrument in his mind as the notes written are those usually played on the D Trumpet. The Air is a perfect foil for the noble melody."

A "Trumpet Voluntary," arranged by Sir Henry Wood on a tune attributed to Purcell, was performed at these concerts December 24, 1925. Philip Hale then remarked that Purcell used the trumpet "freely, one might say recklessly."

* Leslie Woodgate (born April 15, 1902) after considerable experience as chorister, organist, and choirmaster in the churches of London, became chorus master of the British Broadcasting Corporation in 1934.

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"The indication, 'Flat Trumpets,' is found in some of Purcell's scores, as in the Canzona written for the funeral of Queen Mary (1695). The title 'evidently refers, first of all, to the minor key in which the composition is set, and also to the use of instruments which could be played in that "flat" key. So far as we know, the Sackbut, which was also called the Trumpet Harmonious and the Double Trumpet, was the only brass instrument which, at that period, was recognized as adapted to the minor or flat key, or could have rendered the music written by Purcell.' Galpin quotes a note in the 'S.Cecilia Day Celebration by Husk,' where under the year 1691 we read that 'during the feast, while the company is at table, the haut boys and trumpets play successively. Mr. Showers (*sic*) hath taught the latter of late years to play with all the softness imaginable; they plaid us some flat tunes with a general applause, it being a thing formerly thought impossible upon an instrument designed for a sharp key.'

"John Shore, the most famous trumpeter of his day — he died in 1752, between 80 and 90 years old — is mentioned as having taught trumpeters to play 'flat tunes made by Mr. Finger.' Purcell composed obbligato parts to songs for Shore to play. He is said to have split his lip in sounding the trumpet and thus was incapacitated."

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By JOHN IRELAND

Born in Bowden, Cheshire, August 13, 1879

John Ireland completed his Prelude "The Forgotten Rite" in 1913. The following orchestra is called for: three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, celesta, harp, and strings.

THIS work," according to Rosa Newmarch, "deals with certain mystical aspects of nature, the details of which the composer leaves to the imagination of the hearer. The title, however, seems to point to the infinitely distant ages when certain occult forces of nature were the objects of worship, and if we succeed in adjusting the mind to so vague and remote an atmosphere we shall probably come as near to the meaning of the work as its intentional mysticism will allow." The composer himself has been very reticent about explaining "the forgotten rite," wishing, no doubt, to leave the imagination of the listener to take its own course. As to the form of the piece, he has said no more than that "the musical structure unfolds itself from one harmonic and one melodic idea."

Miss Newmarch describes the score in this way:

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The Prelude opens quietly with a soft figure in the strings which, together with a subdued horn-call, forms a kind of background to a theme first introduced by the bass clarinet and two horns in unison, heard throughout the work in many modified forms. (It should be noted that it is hardly possible with this work to speak of distinct themes appearing now in one instrument, now in another. The thematic material is continually and deliberately developed, and is constantly assuming new aspects.) This thematic idea is echoed at once by the wood-wind and violins, and leads to an impassioned *fortissimo* which, however, quickly subsides into a very soft statement of the introductory passage. The movement now becomes still quieter, and a whispering *tremolo* is heard in the strings, while the first oboe presents a new idea which is quickly assimilated and elaborated by other groups of instruments. While the horns are engaged in its transformation, at a slightly accelerated pace, a vigorous syncopated counterpoint is carried on in the upper strings. Once more the movement broadens, and a very strenuous passage leads to a sudden *pianissimo*. A series of harp *glissandos* terminate by a sharp, detached note on the celesta, and a murmuring accompaniment in the second clarinet and the violas is introduced. This only lasts for two bars, and gives way to a summing up of the thematic ideas which reappear once more hushed and, as it were, exhausted, and the music, which has strangely fascinating qualities, fades away as if lost in the distance.

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VARIATIONS ON AN ORIGINAL THEME, *Op. 36*

By SIR EDWARD ELGAR

Born at Broadheath, near Worcester, England, June 2, 1857; died in Worcester, February 23, 1934

Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. The first performance in the United States was by the Chicago Orchestra, Theodore Thomas, conductor, January 4, 1902. The variations were first performed at the concerts of the Boston Symphony Orchestra December 26, 1903, Wilhelm Gericke, conductor, and repeated April 9, 1910; February 25, 1927; January 19, 1934 (Sir Henry Wood conducting).

The following orchestra is called for: two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, bass drum, cymbals, organ and strings.

The score, dated "Malvern, 1899," is dedicated "to my friends pictured within."

Enigma — The theme (*Andante* 4-4) begins in the strings in a somber G minor, which after a short phrase in G major, for a fuller orchestra, is repeated. Its contour of delayed stress and the falling sevenths will be readily recognizable later.

I. (C. A. E.) *Andante*, G minor, 4-4.

This variation has been identified as Alice Elgar, the composer's wife. According to Felix Borowski, Lady Elgar "is not only a musician of keen discernment, but has written the texts of a number of her

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sessions of chamber music at Malvern — an enthusiastic amateur. A viola solo is suitably prominent.

VII. (Troyte) *Presto*, C major, 4-4.

The reference is to Arthur Troyte Griffith — “a well-known figure at Malvern,” writes Ivor Atkins in his interesting revelations about Elgar’s group of friends,* “a refreshing but highly argumentative Harrovian with whom Elgar delighted to spar.” This tumultuous variation would indicate heated conviction.

VIII. (W. N.) *Allegretto*, G major, 6-8.

This was Miss Winifred Norbury, of Worcester. “At the time the Variation was written,” we quote Ivor Atkins again, Miss Norbury “was living in a charming old-world house in this country. The picture Elgar has painted here is of a gracious lady who reflected to him the old-world courtesy of another age.”

IX. (Nimrod) *Moderato*, E-flat major, 3-4.

August Jaeger, editor of *The Musical Times* and adviser to the music publishing firm of Novello and Company. Hence a business man of music, but, as the variation eloquently attests, a passionate devotee of the art. (The title is easily solved, since “Jaegar” means “hunter” in German, and Nimrod, son of Cush, was the biblical hunter.) Elgar, confessing the origin of this variation, called it the “record of a long summer evening talk, when my friend Jaeger grew

* *The Musical Times*, April and May, 1934.

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nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements.”

X. (Dorabella: Intermezzo) *Allegretto*, G major, 3-4.

This was Miss Dora Penny. “It is the picture of a lady, then Miss Penny, the charm of whose conversation was much enhanced by a pretty hesitation in speech.” The composer himself spoke of this music as “a dance of fairy-like lightness,” and it will be seen with what rare tact he treated what might have been a delicate point.

XI. (G. R. S.) *Allegro di molto*, G minor, 2-2.

Here we have George Robertson Sinclair, organist at Hereford Cathedral, and Elgar’s neighbor. One would naturally be reminded of furious passage work at the organ, but Sir Ivor Atkins prefers to discover in it Sinclair’s bulldog Dan, “hurling himself down the bank of the Wye, paddling against the current,” barking abruptly, and at last “engaged in a little ratting at the water’s edge.”

XII. (B. G. N.) *Andante*, G minor, 4-4.

Basil Nevinson. “It would be easy to guess from the nature of the opening,” writes Atkins, “that Basil Nevinson was a ’cello player. And such was the case: he used to take part in pianoforte trios with Elgar and Stuart-Powell.”

XIII. (***: Romanza) *Moderato*, G major, 3-4.

As in the Intermezzo, there is no more than a trace of the original theme to be found. Sir Edward’s three stars in the place of initials



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have not prevented those close to him from knowing that he was thinking of Lady Mary Lygon (later Lady Mary Trefusis). At that time she was on the high seas, bound for Australia, and the composer has let it be known that "drums suggest the distant throb of the engines of a liner," over which the clarinet quotes a passage from Mendelssohn's "Calm Sea and Prosperous Voyage."

XIV. (E. D. U.: Finale) *Allegro*, G major, 4-4.

The initials are a disguised form of "Edoo," his wife's nickname for "Edward." This finale thus appears as the composer's own summation of a theme he has presented in the light of other personalities. It serves the further purpose of satisfying Hans Richter's insistence that the whole work be brought to a rounded conclusion. And above this it brings in another number and avoids the curse of thirteen. This conclusion is considerably developed, with reminiscences of what has gone before.

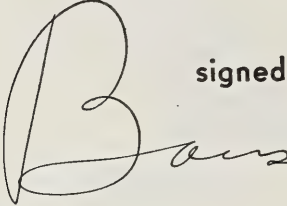
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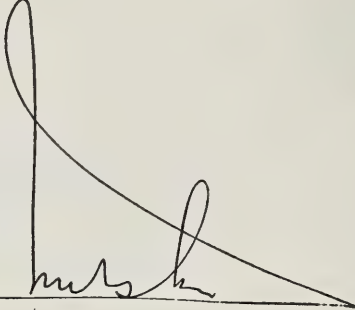
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The music of "Job" was first performed in concert form at the Norwich (England) Festival of 1930. The first stage performance was given by the Camargo Society at the Cambridge Theatre, London, in July, 1931, with the choreography by Ninette de Valois, setting and costumes by Gwendolen Raverat. Constant Lambert conducted. The first danced performance in America was at the Lewisohn Stadium in New York, August 24-26, 1931, by the Denishawn Dancers, including Ruth St. Denis and Ted Shawn. Hans Lange conducted. The first concert performance in this country was by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, November 26, 1936.

"Job" is scored for three flutes, piccolo and bass flute, two oboes and English horn, two clarinets and bass clarinet, E-flat saxophone, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, two harps, organ, timpani,

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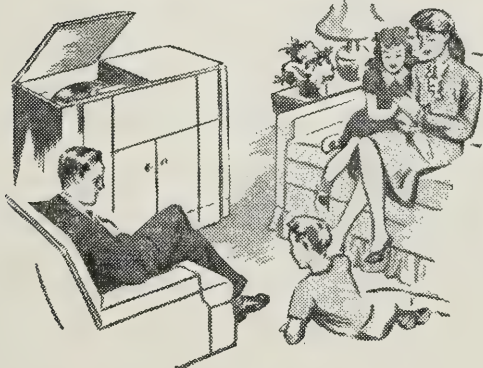
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percussion (side drum, triangle, bass drum, cymbals, xylophone, glockenspiel, tam-tam), and strings.

The score is dedicated "To Adrian Boult."

GEOFFREY KEYNES, a specialist in William Blake, visualized that artist's series of engravings on the Book of Job as a subject for danced presentation. Together with Gwendolen Raverat, who designed the scenery and costumes, he drew up a scenario in nine scenes. To this Ninette de Valois contributed "an appropriate choreography in which Blake's static figures were, so to speak, dissolved into movements." Vaughan Williams provided music for the project, and called it a "masque for dancing." "His description of the work as 'a masque' has been called incorrect," so Lawrence Gilman pointed out in his notes for the New York Philharmonic performance, "but it is at least suggestive, and the basic designs of the music are the dance forms which belong to the period when the masque flourished in England. Thus there are a 'Saraband of the Sons of God,' a 'Minuet of the Sons of Job and their Wives,' a 'Pavane and Galliard of the Sons of the Morning.'" The annotator of the B. B. C. programmes remarks that "although set in nine scenes, the last of which is an epilogue, the music is not actually divided as that suggests; a number of characteristic themes lend it something of symphonic connection, which make it more appropriate for concert performance than a good deal of music originally devised for ballets. Nor are the names of traditional dance movements used in it meant to suggest the old-world dances for which such music was once composed; something more in the character of English folk-dances is what the composer had in mind. In that way, the work is much more closely akin to the old English masque of the seventeenth century than to such ballets as Diaghilev and his troupe accustomed us. Its subject is, however, more serious."

SCENE I

"Hast thou considered my servant Job?"

INTRODUCTION (*Largo sostenuto*)

Job and his family are sitting in quiet contentment surrounded by flocks and herds, as in Blake's Illustration I. Shepherds and husbandmen cross the stage and pay Job homage. Everyone kneels. Angels appear at the side of the stage. All go off except Job and his wife.

PASTORAL DANCE OF JOB'S SONS AND DAUGHTERS (*Allegro piacevole*)

Satan enters and appeals to God. Heaven gradually opens and displays God sitting in majesty, surrounded by the sons of God (as in Blake's second engraving). The line of Angels stretches from Earth to Heaven.

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SARABAND OF THE SONS OF GOD (*Andante con moto*)

All bow down in adoration. God arises in his majesty and beckons to Satan. Satan steps forward at God's command. A light falls on Job. God regards him with affection and says to Satan, "Hast thou considered my servant Job?" Satan says, "Put forth thy hand now and touch all that he hath, and he will curse thee to thy face." God says, "All that he hath is in thy power." Satan departs. The dance of homage begins again. God leaves his throne. The stage darkens.

SCENE II

"And Satan went out from the presence of the Lord." (Blake V.)

SATAN'S DANCE OF TRIUMPH (*Presto*)

The stage gradually lightens. Heaven is empty, and God's throne vacant. Satan is alone. A light falls on him, standing at the bottom of the steps of Heaven. Satan ascends the steps. The hosts of Hell enter running, and kneel before him. Satan, in wild triumph, seats himself upon the throne of God.

SCENE III

"Then came a great wind and smote the four corners of the house and it fell upon the young men and they are dead." (Blake III.)

MINUET OF THE SONS OF JOB AND THEIR WIVES (*Andante con moto*)

Job's sons and their wives enter and dance. They hold golden

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wine-cups in their hands, which they clash. Satan enters from above. The dance stops suddenly. The dancers fall dead (Tableau as in Blake III).

SCENE IV

"In thoughts from the visions of the night . . . fear came upon me and trembling." (Blake VI.)

JOB'S DREAM (*Lento moderato — Allegro*)

Job is lying asleep. Job moves uneasily in his slumbers. Satan enters. He stands over the prostrate Job and calls up terrifying Visions of Plague, Pestilence, Famine, Murder, and Sudden Death, who posture before Job. (See Blake's terrific Illustration XI.) The dancers, headed by Satan, make a ring around Job. The vision gradually disappears. (Scene V follows without a break.)

SCENE V

"There came a Messenger." (Blake IV.)

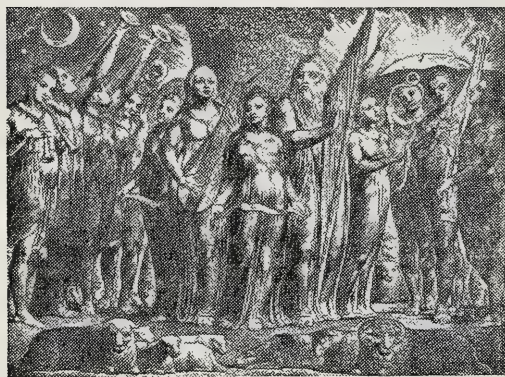
DANCE OF THE THREE MESSENGERS (*Lento*)

Job awakens from his sleep and perceives three messengers, who arrive one after the other, telling him that all his wealth is destroyed. A sad procession passes across the back of the stage, culminating in the funeral cortège of Job's sons and their wives. Job still blesses God. "The Lord gave and the Lord taketh away, blessed be the name of the Lord."

(Continued from page 3)

music' . . . since the production of art is the giving of one's self — the human equivalent of the Divine sacrifice.

"And in the final illustration Job stands at dawn with his family beneath the patriarchal oak. The long night is



over, the sunrise flames upon the hill; the musical instruments no longer hang silent on the tree, as in the first picture, but are in the hands and at the mouths of Job and those about him, mingling the jubilations of the sons of God with the singing of Blake's morning stars." (The illustration is reproduced above.)

"Vaughan Williams in his music for

these visions and revelations has not always followed literally the order or significance or pictorial content of Blake's designs. Sometimes he has combined or telescoped their meaning. Thus the concluding movement of the series of nine musical scenes in which the pictures are expressed seems to blend the two designs before the last (the Nineteenth and Twentieth), and to omit Blake's final scene of beatific joy. But Vaughan Williams the musician tells us things that go beyond the words of the scenario, expanding and enriching them. For it is the radiant instrumental beauty of the 'Pavane of the Sons of the Morning,' who dance before God's throne (the greatest movement of the score), that spreads its joyous and ecstatic splendor over the close of the 'Altar Dance,' the dance of those who play their instruments on earth.

"It is easy to believe that Vaughan Williams may have wanted to suggest here what seems to have been Blake's conviction of 'the communion of the heaven of art': the belief that the recreation of essential experience through art, 'a giving of one's self,' draws us as near to the divinity of sacrifice as men may come."



PLATE 14

From WILLIAM BLAKE's Illustrations of the Book of Job.

"When the morning Stars sang together, and all the Sons of God shouted for joy."

SCENE VI

"Behold, happy is the man whom God correcteth."

DANCE OF JOB'S COMFORTERS (*Andante doloroso*)

Satan introduces in turn Job's three Comforters (three wily hypocrites). Their dance is at first one of pretended sympathy, but develops into anger and reproach (Blake VII and X). Job stands and curses God — "Let the day perish wherein I was born" (Blake VIII). Heaven gradually becomes visible, showing mysterious figures, veiled and sinister, moving in a sort of parody of the Sons of God in Scene I. Heaven becomes brightly lighted, and the figures, throwing off their veils, display themselves as Satan enthroned, surrounded by the hosts of Hell. Satan stands. Job and his friends cower in terror. The vision gradually disappears.

(Scene VII follows without a break.)

SCENE VII

ELIHU'S DANCE OF YOUTH AND BEAUTY (*Andante tranquillo — Allegretto*)

Enter Elihu, a beautiful youth. "I am young, and ye are very old, wherefore I was afraid." (Blake XII.)

PAVANE OF THE SONS OF THE MORNING (*Andante con moto*) (Blake XIV.)

Heaven gradually shines behind the stars. Dim figures are per-

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ceived, dancing a solemn dance. As Heaven grows lighter, they are seen to be the Sons of the Morning dancing before God's throne, "When the Morning Stars Sang Together, and all the Sons of God shouted for joy."

SCENE VIII

"All the Sons of God shouted for joy."

GALLIARD OF THE SONS OF THE MORNING

Satan claims the victory over Job, and is banished by God from Heaven.

ALTAR DANCE (*Allegro tranquillo — Lento*)

The curtain rises. Enter (on earth) young men and women playing instruments; others bring stones and build an altar, which they decorate with flowers. Job blesses the altar (Blake XVIII). The Heavenly dance begins again, while the dance on earth continues.

(Scene IX follows without a break.)

SCENE IX

"So the Lord blessed the latter end of Job more than his beginning." (Blake XXI.)

EPILOGUE (*Largo sostenuto*)

The setting is the same as that of the opening scene. Job sits with his wife beneath the patriarchal oak. His friends come up one by one and give him presents. Job stands and gazes on the distant cornfields. His three daughters enter slowly, and sit at his feet. He stands and blesses them. The curtain falls slowly.

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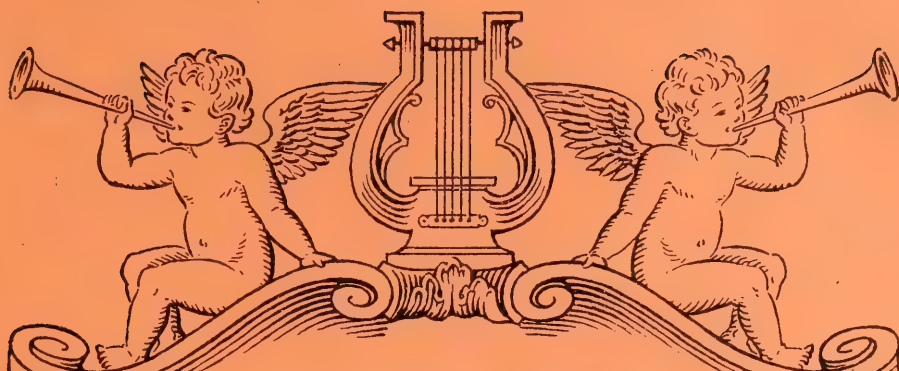
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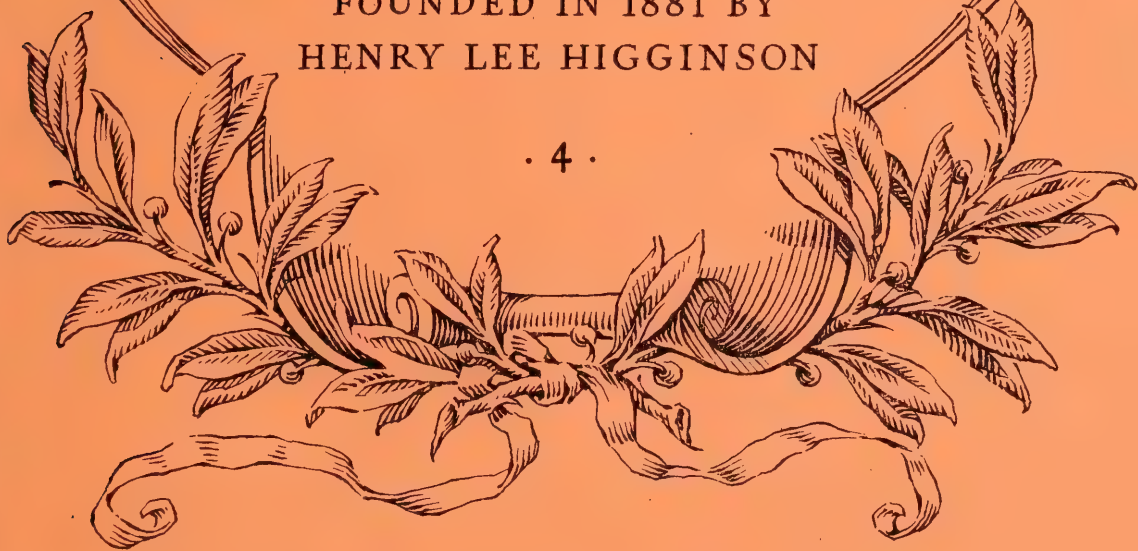
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Concert Bulletin of the Fourth Concert

TUESDAY EVENING, FEBRUARY 19

with historical and descriptive notes by

JOHN N. BURK

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The 500th concert by members of the Boston Symphony Orchestra in the Army and Navy Hospitals around Boston in the space of a single year took place Friday, January 18. Richard Burgin conducted the Boston Symphony Orchestra in the Cushing General Hospital at Framingham. Since January 18, 1945, when a group of players from this orchestra performed at the same hospital, there have been performances by small and large groups varying from a single player to a symphony orchestra. These concerts, which have required 180 trips, have been undertaken in addition to the Orchestra's heavy schedule.

The programs have all been provided voluntarily — by solo players, combinations of two or three, quartets, or larger groups. Most of the concerts have been given in wards, especially the neuro-psychiatric wards, patients from other wards having been wheeled in on their beds or chairs. The larger groups have played in the recreation halls of the hospitals. The members of the Orchestra have been joined by a number of other resident musicians, principally pianists and singers. The audiences, consisting of service men confined to hospitals, have ranged from a single listener to about 3000. The total audience of the hospital concerts has been about 24,000.

On Christmas Eve and Christmas Day alone, the Boston Symphony Orchestra musicians gave in 7 hospitals 40 concerts to more than a thousand listeners. They will continue to give these concerts.

The hospitals visited have included the Cushing General Hospital at Framingham, the Chelsea Naval, the Lovell General (North and South) at Camp Devens, the Newport Naval Training Station Hospital at Newport, R.I., the Myles Standish Hospital at Taunton, Edwards Convalescent and General Hospitals at Camp Edwards, Old Farms Convalescent Hospital at Avon, Conn., and the Brighton Marine Hospital.

Transportation for the members of the Orchestra has been furnished by volunteer Red Cross drivers. A special piano has been provided with the cooperation of the Baldwin Piano Company and transported by the Newton Motor Corps of the American Red Cross. The concerts were organized as part of the Army Rehabilitation and Army and Navy Recreation Programs.



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FOURTH CONCERT

TUESDAY EVENING, *February 19*

Programme

RICHARD BURGİN *Conducting*

BERLIOZ.....Overture, "The Roman Carnival," *Op. 9*

HAYDN.....Symphony in B-flat, No. 102

- I. Largo; Allegro vivace
- II. Adagio
- III. Menuetto: Allegro; Trio
- IV. Finale: Presto

INTERMISSION

FRANCK.....Symphony in D minor

- I. Lento; allegro non troppo
- II. Allegretto
- III. Allegro non troppo

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OVERTURE, "LE CARNAVAL ROMAIN," Op. 9

By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

The opera "Benvenuto Cellini" from which the overture is derived was first performed at the *Opéra* in Paris, September 10, 1838. The concert overture, written in 1843, was first performed at the Salle Herz, Paris, February 3, 1844, under the composer's direction. It was published June, 1844.

The orchestration of the Overture includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, timpani, two tambourines, cymbals, triangle and strings.

TRAVELLING about Europe and conducting orchestras in city after city, Berlioz found certain orchestral numbers, such as the excerpts from "The Damnation of Faust" or "Romeo and Juliet" extremely serviceable. Of this sort was his overture "The Roman Carnival." He could usually count upon making something of a sensation, as when it was performed at Vienna and, to use his own words, "it *exploded* like a mass of fireworks, and was encored with a noise of feet and hands never heard except in Vienna." Elsewhere the piece had different fortunes, such as at St. Petersburg, where, amidst loud acclamations for other of his works, it passed scarcely noticed. "A Viennese would hardly credit this," wrote Berlioz in his memoirs, "but scores have their destiny, like books and dramas, roses and thistles."

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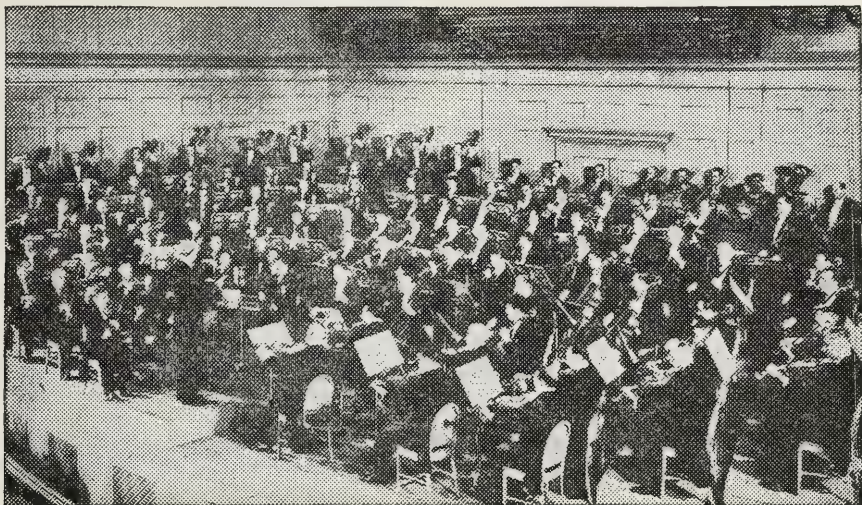
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If destiny smiled almost invariably upon "The Roman Carnival," such was not the case with the opera, "Benvenuto Cellini," from which it was derived (the "Roman Carnival" Overture was originally the introduction to the second act of the opera). When the concert overture was first performed at the Salle Herz, the composer conducting, it was enthusiastically encored. Berlioz did not always meet with such unanimous favor in his own city. The results were very different when "Benvenuto Cellini" was first produced at the *Opéra* six years earlier (September 10, 1838). To Berlioz a pronounced success at the *Opéra* was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the Conservatoire, while at the *Opéra*, where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. Whereupon Berlioz remained a feuilletonist, a routine which he fulfilled with violent dislike. Forced to promote his music by concerts of his own arranging, he would engage battalions of players and, as often as not, find himself bankrupt when the affair was over. These were reasons why such a venture as "Benvenuto Cellini" was of extreme importance to him.

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When Berlioz conducted his "Roman Carnival" Overture, Habeneck attended the performance, so the composer tells us, in the hope of witnessing a catastrophe, for he had heard that the rehearsals had had to be held without wind players. When the orchestra came to the famous saltarello which Habeneck had dragged, everything went well. "I started the allegro in the whirlwind tempo of the Trasteverine dancers. The audience shouted 'Bis!' We played the Overture over again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these words: 'Now you see what it really is!' He carefully refrained from answering me."

The Overture begins with the theme of the saltarello brilliantly announced. Over a pizzicato accompaniment, the English horn then sings a love song of Benvenuto, from the first act. The theme is developed in counterpoint. The main body of the overture begins with a theme for the strings, taken from a chorus in the second act. The saltarello returns to bring the conclusion.

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SYMPHONY IN B-FLAT MAJOR, NO. 102
(No. 9 OF THE LONDON SERIES)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THIS symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impresario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony),"

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or "Grand Overture (Symphony) mss."* There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.



As elsewhere among his final symphonies, Haydn here dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo*, with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the

* It was not until 1817 that the programmes of the London Philharmonic Society identified symphonies by number or key.

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movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naïvely to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, **no** break in the general rhythmic scheme of triple time with a constant

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accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.

The *Minuet*, together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale*, like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croatian composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: "*Na placi sem stal.*"

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SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, harp and strings.

"ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire*, when the mem-

* D'Indy lists the Symphony as having been begun in 1886.

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bers of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire*, and moved to winged words in behalf of their lovable "*maître*," who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated

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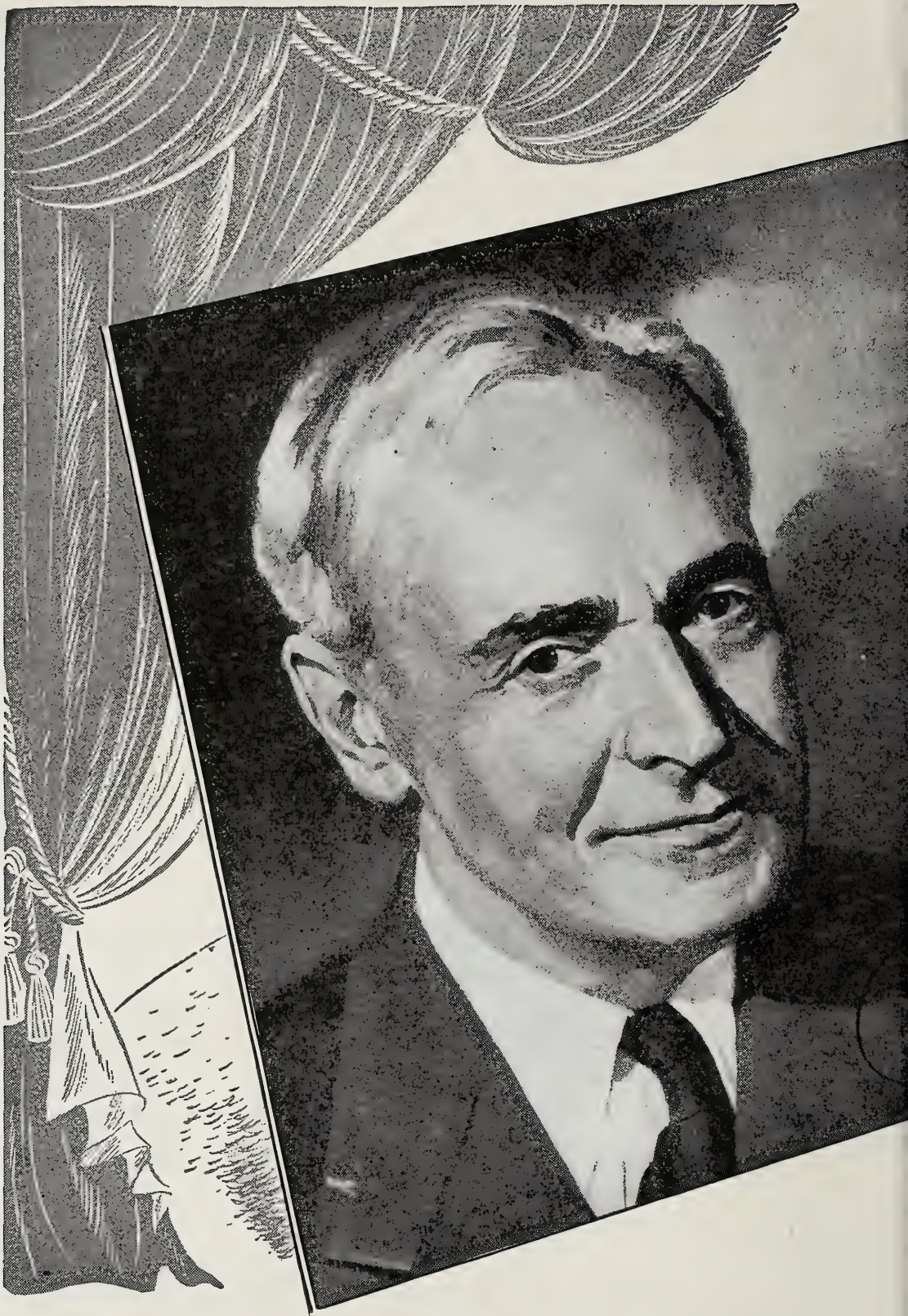
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general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire*, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of "*La Rédemption*" or "*Les Éolides*") which time has proved to be of any great importance. "*Les Béatitudes*," which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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a halo of glory, destined to grow brighter as time went on." The masterpieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very



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late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire*, lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,'" wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit


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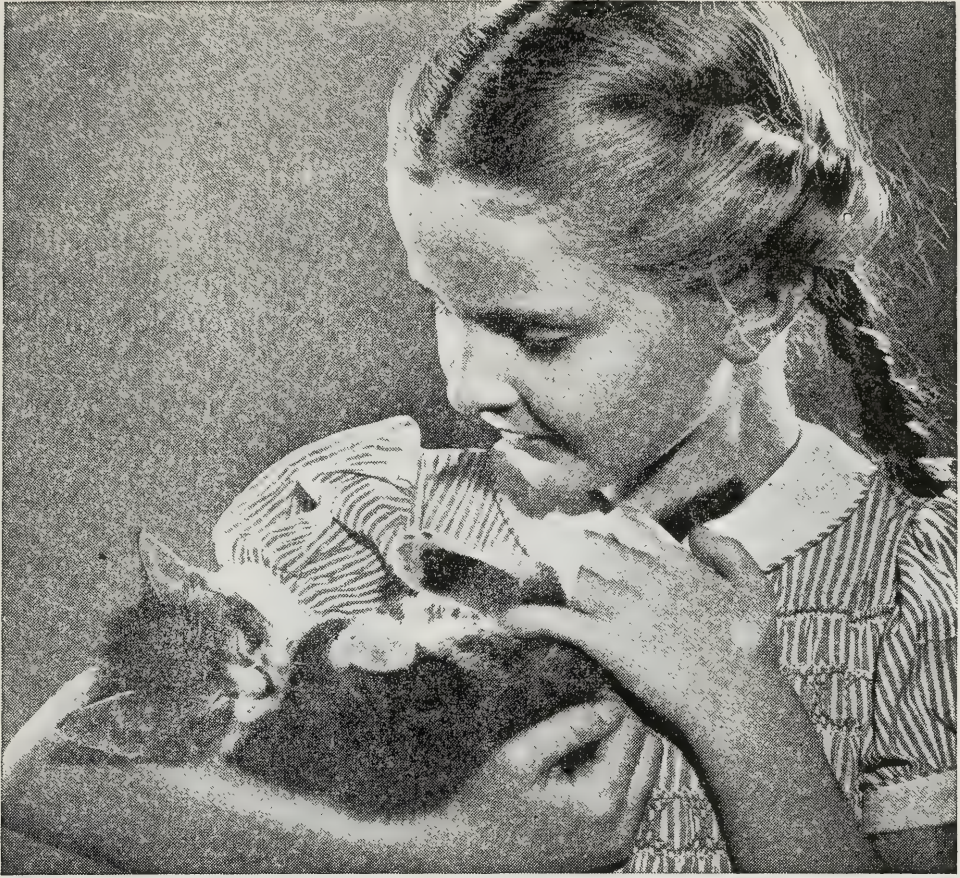
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school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

(Continued on page 28)

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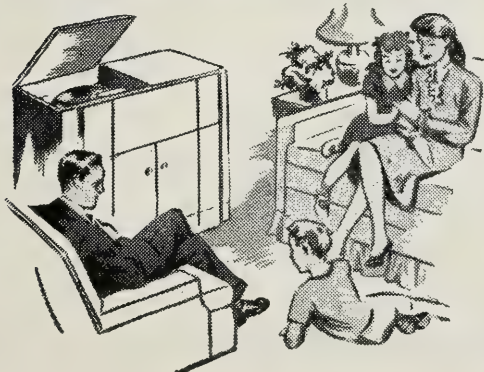
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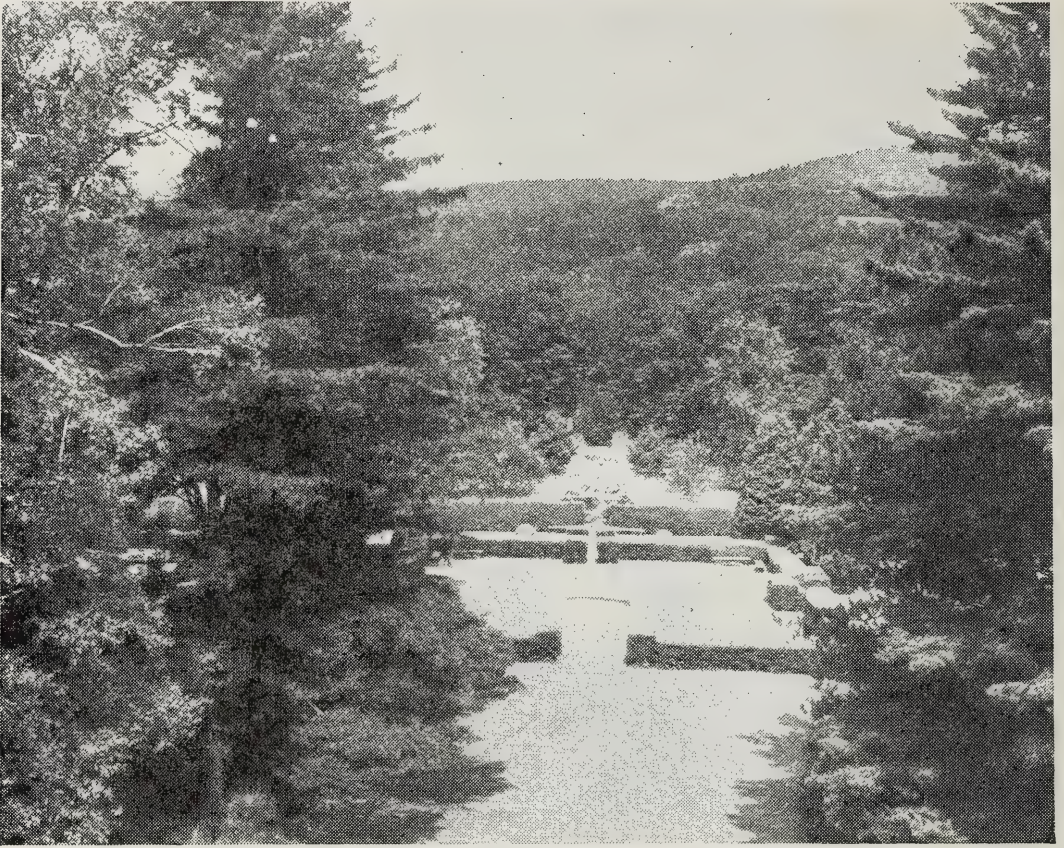
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PLANS FOR TANGLEWOOD

Dr. Koussevitzky announces his plans for the 1946 season of the Berkshire Music Center at Tanglewood in Lenox, Massachusetts, July 1–August 10.

During the school term there will be two new musical activities at Tanglewood. With the coöperation of the Elizabeth Sprague Coolidge Foundation four concerts of chamber music have been arranged, and preceding the Festival concerts Dr. Koussevitzky and the instrumental faculty composed of more than thirty members of the Boston Symphony will give two Bach-Mozart programmes.

Dr. Koussevitzky's assistants at the Center in the Orchestral Conducting Department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple.

The Opera Department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes. Benjamin Britten's opera "Peter Grimes," commissioned by the Koussevitzky Music Foundation, and composed especially for Tanglewood, and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct the performance.

The Composition Department will be in charge of Aaron Copland, who is the Assistant Director of the Berkshire Music Center.

Hugh Ross and Robert Shaw will have classes in choral conducting, and also direct the student chorus, — Mr. Shaw preparing the Festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire Festival concerts.

Chamber music groups will work under the direction of Gregor Piatigorsky with the assistance of the principals of the Boston Symphony Orchestra.

While the emphasis at Tanglewood is on student participation in the actual performance of music, students will also have the opportunity, as before, to attend special assemblies. Aaron Copland as moderator will conduct forum meetings. Olin Downes will give four lectures on the Art of Criticism. Special guest lecturers will include Howard Hanson, William Schuman, Edward Weeks, Alfred Frankenstein and others to be announced.

Next month Dr. Koussevitzky will announce a summary of the Festival programmes — nine concerts, July 25–August 11, Thursday and Saturday evenings and Sunday afternoons. Those who wish a school catalogue or more detailed information about the Festival should address G. E. Judd, Manager, Symphony Hall, Boston 15, Massachusetts.

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SERGE KOUSSEVITZKY, *Conductor*

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ANNUAL MEETING

*T*o those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on Wednesday, February 27th, at 4:00 P.M.

A *surprise* programme has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

OLIVER WOLCOTT,
Acting Chairman, Friends of the
Boston Symphony Orchestra.

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beautitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.'"

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his

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|-----------------------|--|
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| Beethoven | Symphonies Nos. 2 and 8; Missa Solemnis |
| Berlioz | Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust" |
| Brahms | Symphonies Nos. 3, 4
Violin Concerto (Heifetz) |
| Copland | "El Salón México" |
| Debussy | "La Mer," Sarabande |
| Fauré | "Pelléas et Mélisande," Suite
Elegy (Bedetti) |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto (Concerto No. 12) |
| Harris | Symphony No. 3 |
| Haydn | Symphonies Nos. 94 ("Surprise"); 102 (B-flat) |
| Liadov | "The Enchanted Lake" |
| Liszt | Mephisto Waltz |
| Mendelssohn | Symphony No. 4 ("Italian") |
| Moussorgsky | "Pictures at an Exhibition"
Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); C major (338) |
| Prokofieff | Classical Symphony; Violin Concerto No. 2 (Heifetz);
"Lieutenant Kijé," Suite; "Love for Three Oranges."
Scherzo and March; "Peter and the Wolf" |
| Rachmaninoff | Isle of the Dead"; "Vocalise" |
| Ravel | Bolero; "Mother Goose," Suite
"Daphnis and Chloé," Suite No. 2 (new recording) |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | "Gymnopédie" No. 1 |
| Schubert | "Unfinished" Symphony; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra"
"Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Barzemen
(arrangement) |
| Tchaikovsky | Symphonies Nos. 4, 6; Waltz (from String Serenade);
Overture "Romeo and Juliet" |
| Vivaldi | Concerto Grosso in D minor |

music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver*, January 30, 1887. The first part, conducted by Padeloup, consisted of "*Le Chasseur Maudit*," the "*Variations Symphoniques*" (with M. Louis Dièmer), and the second part of "*Ruth*." Franck then conducted excerpts from his opera, "*Hulda*," and his Third and Eighth

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Beautitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Padeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the '*Variations Symphoniques*,' which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beautitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for *my* own part, I was quite satisfied!'"

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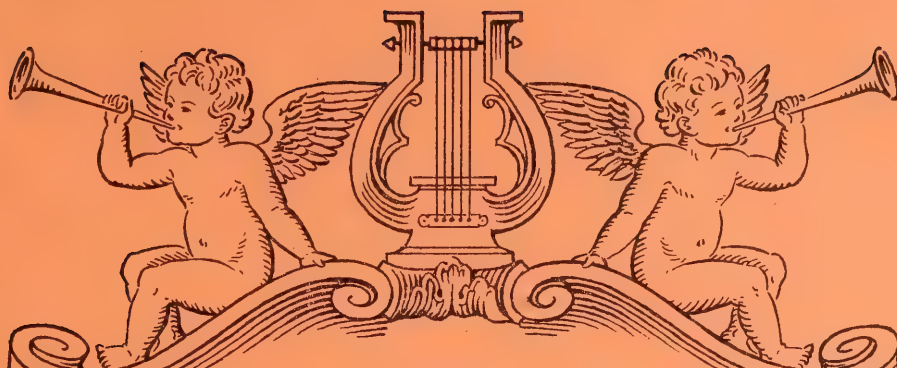
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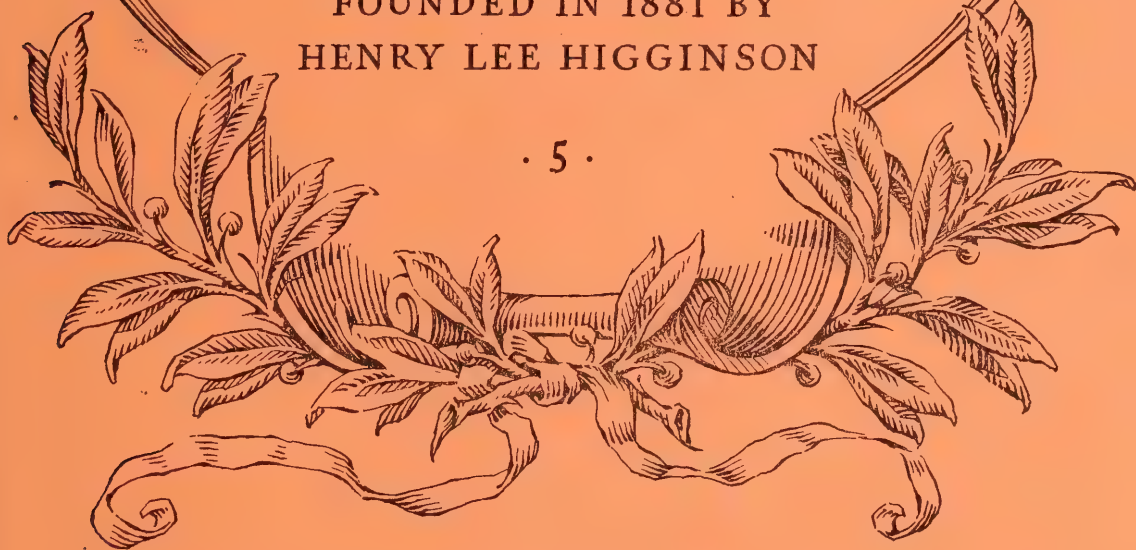
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TUESDAY EVENING, APRIL 2

with historical and descriptive notes by

JOHN N. BURK

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THE BERKSHIRE MUSIC CENTER

The trustees of the Boston Symphony Orchestra, and Serge Koussevitzky, director, announce that the Berkshire Music Center, suspended for three seasons because of the War, will be resumed during the summer of 1946. The six weeks' session, July 1 to August 10, will be held under the direction of Dr. Koussevitzky, the faculty to include the principal players of the Boston Symphony Orchestra.



The Berkshire Music Center has five departments:

I. CONDUCTING

Orchestral Conducting. Under the direction of Dr. Koussevitzky, assisted by Leonard Bernstein, Richard Burgin, and Stanley Chapple.

Choral Conducting. Under Hugh Ross and Robert Shaw. A study of the technique and methods of choral conducting through actual practice.

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Chamber Music. Under the direction of Gregor Piatigorsky. There will be weekly chamber concerts.

III. COMPOSITION. Under Aaron Copland and a prominent guest composer to be announced.

IV. OPERA. This department will offer: (1) under the direction of Dr. Herbert Graf, the first American production of Benjamin Britten's opera "Peter Grimes." Leonard Bernstein will conduct, Hugh Ross will direct the chorus, Richard Rychtarik will design scenery and costumes.

(2) Under Boris Goldovsky, an OPERA WORKSHOP. Scenes from operas will be studied and performed. Mr. Goldovsky will also give daily talks on the theory and practice of various aspects of opera.

V. CHORAL SINGING AND ENSEMBLE PLAYING

This is the largest department of the Center. It has no formal entrance requirements and the activities are designed for music students, college students, teachers, amateurs — for all who wish a summer of living and working in music.

The Chorus under Robert Shaw will prepare Beethoven's Ninth Symphony for performance with Dr. Koussevitzky and the Boston Symphony Orchestra during the 1946 Berkshire Festival. A part of the chorus under Hugh Ross will perform in the American premiere of "Peter Grimes." A pageant, with an extensive choral part, is also planned.

Ensemble Playing. A complete symphony orchestra, less advanced than that of Department II, will rehearse daily under Leonard Bernstein, Richard Burgin, Stanley Chapple, and others, and will prepare concert programmes for performance.

A number of additional activities will be open to all Departments:

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Programme

BEETHOVEN.....Symphony No. 6, in F major, *Op. 68*, "Pastoral"

- I. Awakening of serene impressions on arriving in the country:
Allegro ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro;
Thunderstorm; Tempest: Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto

INTERMISSION

BRAHMS.....Symphony No. 1 in C minor, *Op. 68*

- I. Un poco sostenuto; Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; Allegro non troppo, ma con brio

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," Op. 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the programme named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

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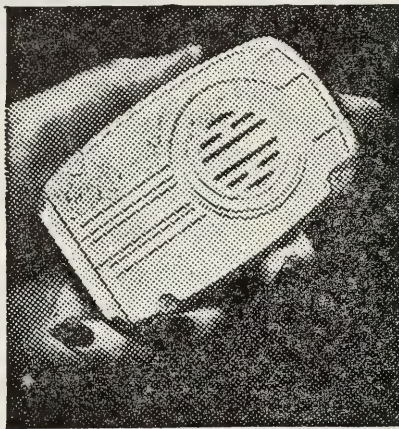
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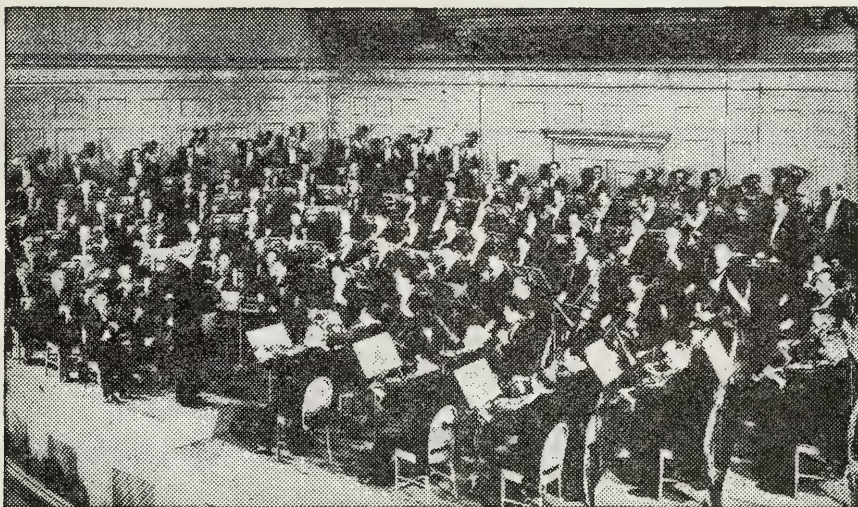
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After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and

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even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of exfoliation in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of

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the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of "*Malerei*."† The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting *pianissimo* of his close. Perhaps his most serious obstacle was to over-

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends.

† Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

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come the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "programme" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his *Smoking Catch*, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to

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sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.' " There is a brief episode of real rustic vigor in duple time,* a re-prise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects,

*Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

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and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the "*Hirtengesang*," the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme

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of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches*, and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale*: "Expression of Thankfulness. Lord, we thank Thee"; where-upon we need only turn to Sturm's "*Lehr und Erbauungs Buch*," from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.

Berlioz, who could admire, and practice, a fine restraint in music, if not always in prose, was moved to an infectious rapture by this symphony, in its attainment of the true pastoral ardor, the clear supremacy of his own art over the poets of all time:

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“But this poem of Beethoven! — these long periods so richly coloured! — these living pictures! — these perfumes! — that light! — that eloquent silence! — that vast horizon! — those enchanted nooks secreted in the woods! — those golden harvests! — those rose-tinted clouds like wandering flecks upon the surface of the sky! — that immense plain seeming to slumber beneath the rays of the mid-day sun! — Man is absent, and Nature alone reveals itself to admiration! — and this profound repose of everything that lives! This happy life of all which is at rest! — the little brook which runs rippling towards the river! — the river itself, parent of waters, which, in majestic silence, flows down to the great sea! — Then, Man intervenes; he of the fields, robust and God-fearing — his joyous diversion is interrupted by the storm — and we have his terror, his hymn of gratitude.

“Veil your faces! ye poor, great, ancient poets — poor Immortals! Your conventional diction with all its harmonious purity can never engage in contest with the art of sounds. You are glorious, but vanquished! You never knew what we now call melody; harmony; the association of different qualities of tone; instrumental colouring; modulation; the learned conflict of discordant sounds, which first engage in combat, only afterwards to embrace; our musical surprises; and those strange accents which set in vibration the most unexplored depths of the human soul. The stammerings of the childlike art which you named Music could give you no idea of this. You alone were the great melodists and harmonists — the masters of rhythm and expression for the cultivated spirits of your time.

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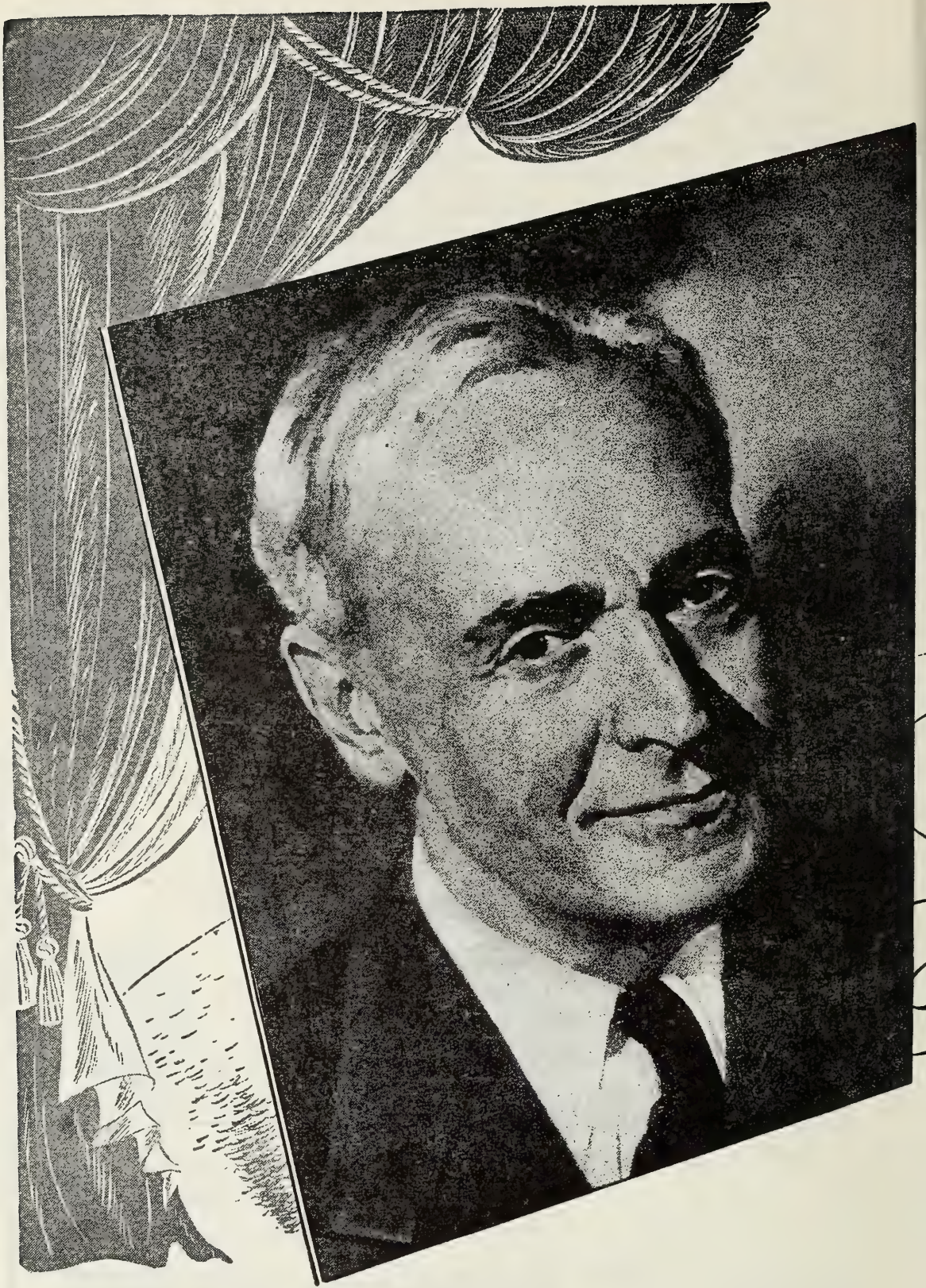
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"Yes! great and adored poets! you are conquered: *Inclyte sed victi.*"

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting."* Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time. The following notations in the sketchbooks show that Beethoven gave anxious consideration to the problem of divulging much or little in the way of subtitles upon his score:

"The hearers should be allowed to discover the situations."

"All painting in instrumental music, if pushed too far, is a failure."

"*Sinfonia pastorella*. Anyone who has an idea of country life can make out for himself the intentions of the author without many titles."

"People will not require titles to recognize the general intention to be more a matter of feeling than of painting in sounds."

* The inscription "*Mehr Ausdruck der Empfindung als Malerei*" was probably on the original manuscript. It appeared in the programme of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

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Some have not needed the warning in a symphony where "feeling" controls every page, where the "painting" is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral Symphony, in which Beethoven said: "I have always a picture in mind while composing, and work up to it." He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no doubt, to distinguish his score from the "programme music" highly popular in his day, trivial imitations by composers entirely incapable



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of the "feeling" Beethoven justly stressed in his similarly entitled score. He could not even approve the literal imitation of animal life in Haydn's "Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of "Malerei" in his "Battle of Victoria," but for this excursion in the popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:

1. A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs, a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

2. The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.

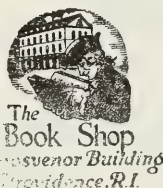
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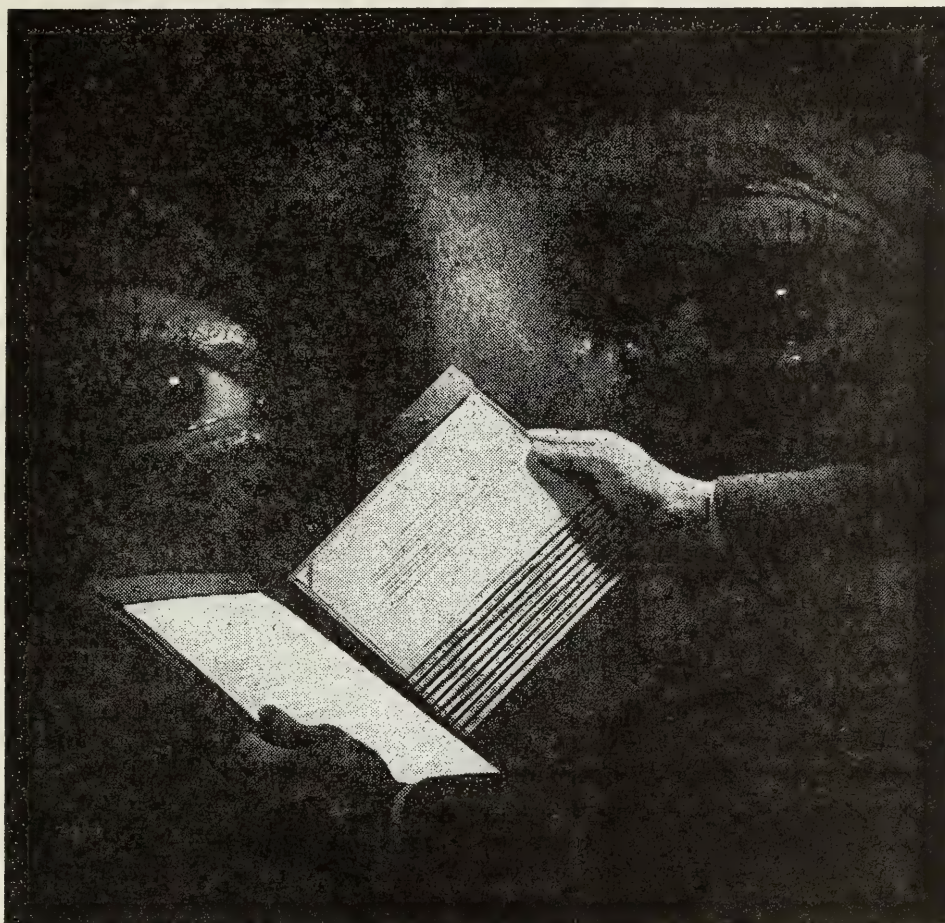
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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

The dark and sinister side of the C minor Symphony seems to have taken an unwarranted hold on the general consciousness when it was new. For a long while controversy about its essential character waxed hot after every performance. W. F. Apthorp bespoke one faction when he wrote in 1878 of the First Symphony that it "sounds for the most

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FEBRUARY 25, 1947

APRIL 22, 1947

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part morbid, strained and unnatural; most of it even ugly." Philip Hale, following this school of opinion, some years later indulged in a symbolic word picture, likening the symphony to a "dark forest" where "it seems that obscene, winged things listen and mock the lost." But Philip Hale perforce greatly modified his dislike of the music of Brahms as with the passage of years its oppressive aspects were somehow found no longer to exist.

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one of the great exordiums of music — a majestic upward sweep of the strings against the phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable — a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity" — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness: but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

Cont. on page 28

BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "Die Meistersinger," Stravinsky's "Petrouchka" Suite, Shostakovich's Fifth Symphony, and Copland's Suite "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's Fantastic Symphony, Schumann's 'Cello Concerto, Strauss's "Till Eulenspiegel's Merry Pranks," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, inquire at the subscription office.

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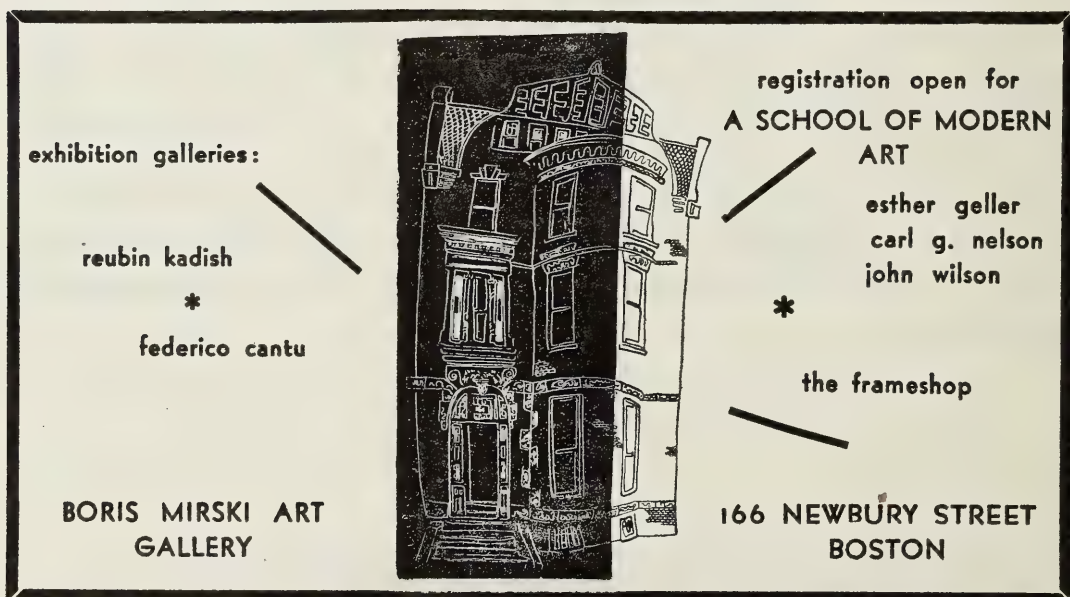
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Not until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment, with spiritual self-questioning, and with unbounded ambition. The result — after a period of fourteen years between the first sketch and the completed manuscript — was a score which, in proud and imposing independence, in advance upon all precedent, has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about



LIST OF WORKS

Performed in the Providence Series

DURING THE SEASON 1945-1946

- BEETHOVEN.....Symphony No. 6, in F major, *Op.* 68 "Pastorale"
V April 2
- BERLIOZ.....Overture, "The Roman Carnival," *Op.* 9
IV February 19
- BRAHMS.....Symphony No. 1, in C minor, *Op.* 68
V April 2
- Symphony No. 2 in D major, *Op.* 73
I November 6
- DEBUSSY....."Ibéria" ("Images" for Orchestra No. 2)
II December 18
- ELGAR.....Variations on an Original Theme, *Op.* 36
III January 29
- FRANCK.....Symphony in D minor
IV February 19
- HAYDN.....Symphony in B-flat, No. 102
IV February 19
- IRELAND....."The Forgotten Rite"
III January 29
- MOZART.....Symphony in D major ("Paris") (No. 31, K. 297)
I November 6
- Symphony in D major ("Haffner"), No. 35 (Koechel No. 385)
II December 18
- PROKOFIEFF...."Romeo and Juliet," Ballet, Second Suite, *Op.* 64 ter
I November 6
- PURCELL.....Trumpet Tune and Air
(Arranged by Leslie Woodgate)
III January 29
- Trumpet Solo: GEORGES MAGER
- WAGNER....Excerpts from Act III, "Die Meistersinger von Nürnberg"
II December 18
- Prelude and Love-death from "Tristan und Isolde"
II December 18
- VAUGHAN WILLIAMS.....Job: A Masque for Dancing (in nine
scenes), founded on Blake's Illustrations to The Book of Job
III January 29

FRITZ REINER conducted the concert of December 18.

Sir ADRIAN BOULT conducted the concert of January 29.

RICHARD BURGIN conducted the concert of February 19.

fourteen years before the work appeared," writes D. Millar Craig,* "It was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the

* British Broadcasting Corporation Orchestra programme notes.

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Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the “clashing dissonances of the first introduction.” Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it “morbid,” “strained,” “unnatural,” “coldly elaborated,” “depressing and unedifying,” Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of “plagiarism.” But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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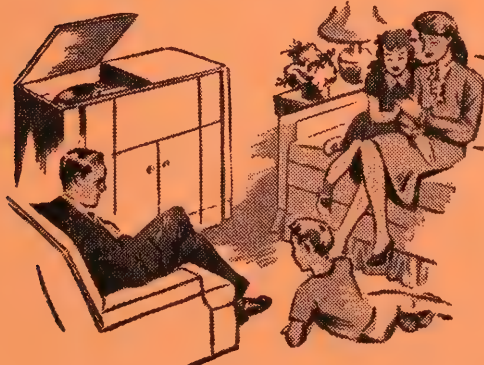
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Miscellaneous Programmes

UNITED WAR FUND CONCERT

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Thursday Evening, October 11, 1945 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

PROGRAMME

Tchaikovsky. . . . Symphony No. 5 in E minor, Op. 64
(Two Movements)

II. Andante cantabile, con alcuna licenza

IV. Finale (Andante maestoso; allegro vivace)

Strauss, Johann. . "By the Beautiful Blue Danube," Waltzes

Rodgers.Waltzes from "Carousel"

Sousa. "Semper Fidelis," March

Sousa. "The Stars and Stripes Forever," March

WOOLSEY HALL

NEW HAVEN

Tuesday Evening, November 13, 1945
at 8:30

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Serge Koussevitzky, Conductor

PROGRAMME

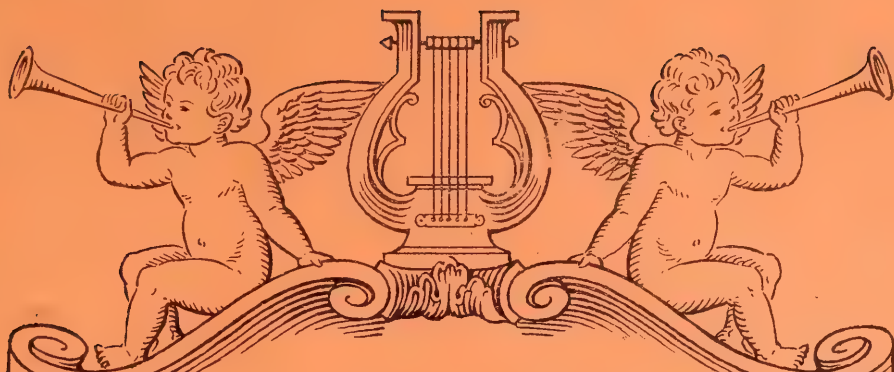
Prokofieff. "Classical" Symphony, Op. 25

Prokofieff. Symphony No. 5, Op. 100

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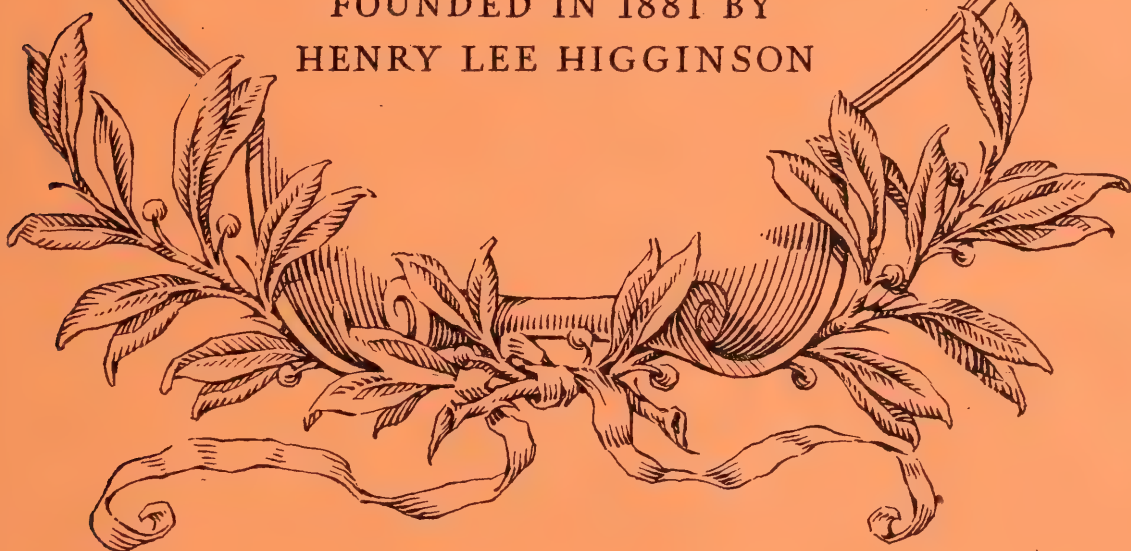
Brahms. Symphony No. 4 in E minor,
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[Sixty-fifth Season, 1945-1946]

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SIXTY-FIFTH SEASON, 1945-1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin

THURSDAY EVENING, *November 15*

with historical and descriptive notes by

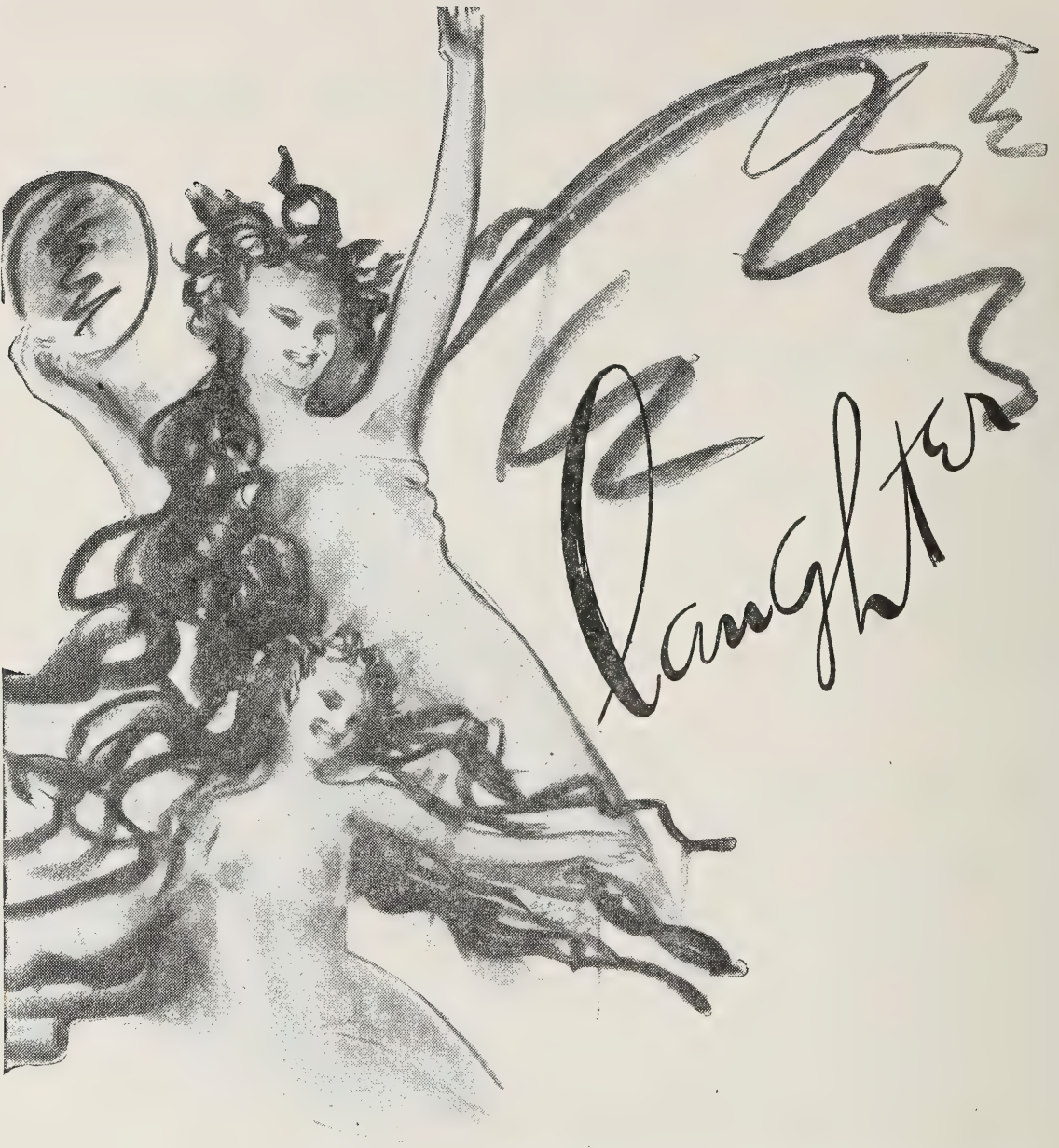
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SIXTY-FIFTH SEASON, 1945-1946

SERGE KOUSSEVITZKY, *Conductor*

THURSDAY EVENING, NOVEMBER 15, at 8:30 o'clock

Programme

PROKOFIEFF....."Classical" Symphony, *Op. 25*

- I. Allegro
- II. Larghetto
- III. Gavotta: non troppo allegro
- IV. Finale: molto vivace

MOUSSORGSKY.....Prelude to "Khovánstchina"

RIMSKY-KORSAKOV.....Capriccio Espagnol

Alborada — Variations — Alborada — Scene and Gypsy Dance —
Fandango of the Asturias

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
 - II. Tempo andante, ma rubato
 - III. } Vivacissimo; Lento e suave
 - IV. } Finale: Allegro moderato
-

BALDWIN PIANO

"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the "*Symphonie Classique*" was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

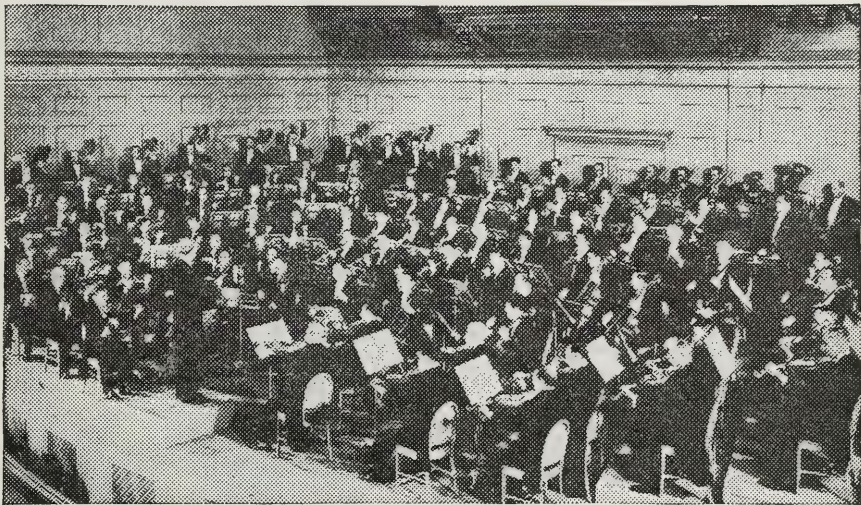
Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera "*Khovanstchina*" between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word '*Khovanstchina!*' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

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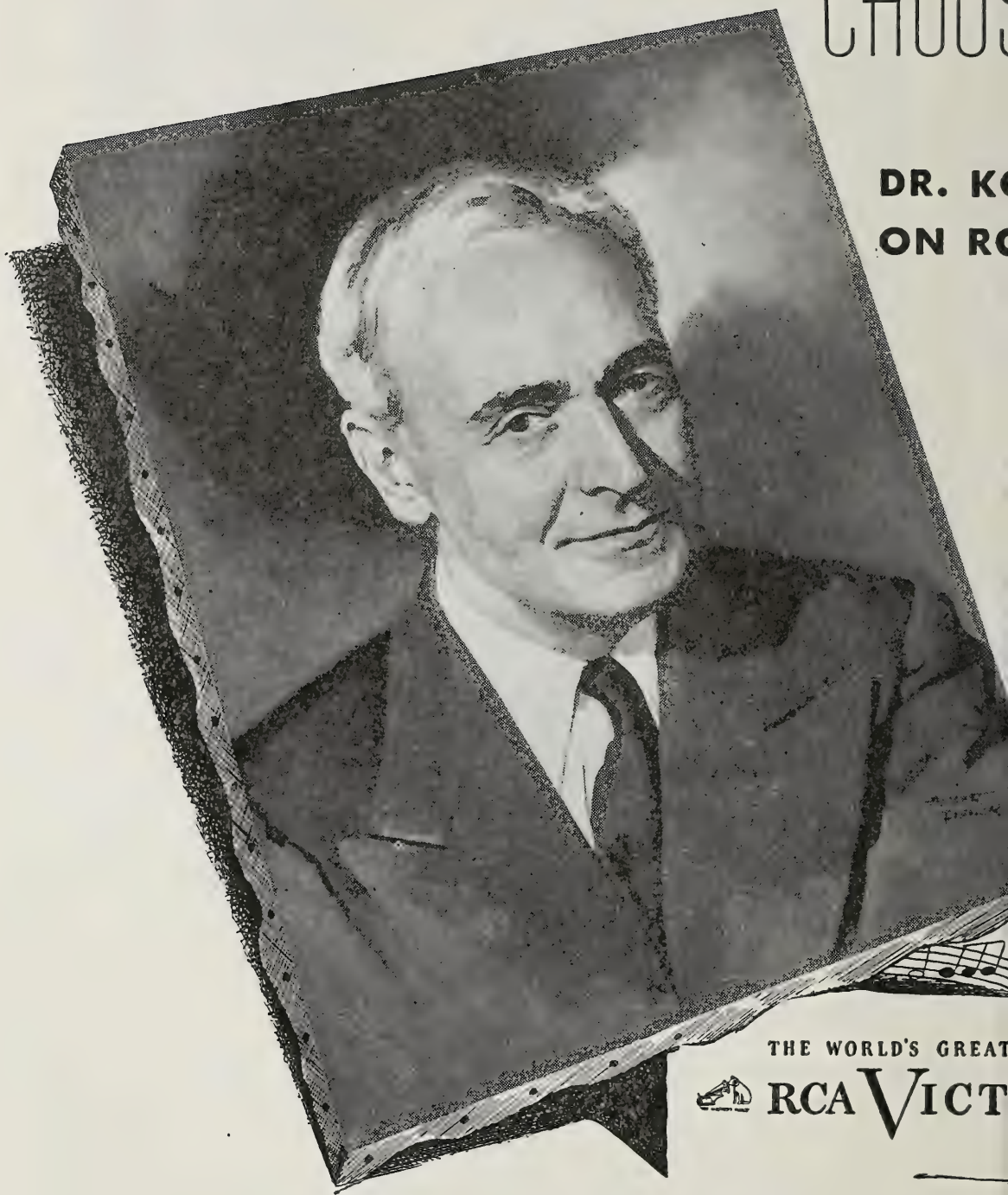
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"SPANISH CAPRICCIO"

By NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

The "*Capriccio Espagnol*," composed in the summer of 1887, had its first performance at the "Russian Symphony Concerts" in St. Petersburg, November 12 of the same year — the composer conducting. It was performed at a popular concert under the direction of Anton Seidl, at Brighton Beach, New York, in the summer of 1891. The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp and strings.

THE "Spanish Capriccio" is grouped by Rimsky-Korsakov with his "Scheherazade" and the Overture, "The Russian Easter," as belonging to "a period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions show a considerable falling off in the use of contrapuntal devices, which is noticeable after '*Snyegourochka*.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

It was in the summer of 1887, at a rented villa on a lake shore of the Looga canton, that the Capriccio was written. The summer was principally occupied by the very sizable task of filling out a complete orchestration of "Prince Igor." Borodin had died in the previous winter, and his colleague was fulfilling his usual rôle of rounding out the opera scores of others into performable shape. A long and assiduous summer was not enough to complete this considerable labor. "In the middle of the summer," writes Rimsky-Korsakov, "this work was interrupted: I composed the Spanish Capriccio from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans, the Capriccio was to glitter with dazzling orchestral color and, manifestly, I had not been wrong."

The composer directs that there be no pauses between the movements.

1. "Alborada" (*Vivo e strepitoso*). The alborada (French — *aubade*) is defined as a morning serenade. Two themes, given by the full orchestra, are repeated by the solo clarinet; there is a cadenza for the solo violin, ending *pianissimo*.

2. Variations (*Andante con moto*). The theme, stated by the horn over string arpeggios, has five variations.

3. Alborada. The opening movement is repeated, but transposed from A major to B-flat, and with a different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

4. Scene and Gypsy Song. *Allegro*, D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp*. The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the Finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped

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in triplets for strings. The pace grows more and more furious, and leads into the Finale.

5. Fandango of the Asturias. The chief theme is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins. There is a variation for solo violin. The chief theme in a modified version is given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows always wilder, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborado of the first movement. "*Coda, vivo.*" There is a short closing Presto.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "*Eroica*" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides

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forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast be-

tween the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame.

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The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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| Fauré | "Pelléas et Mélisande," Suite
Elegy (Bedetti) |
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| Grieg | "The Last Spring" |
| Handel | Larghetto (Concerto No. 12) |
| Harris | Symphony No. 3 |
| Haydn | Symphonies Nos. 94 ("Surprise"); 102 (B-flat) |
| Liadov | "The Enchanted Lake" |
| Liszt | Mephisto Waltz |
| Mendelssohn | Symphony No. 4 ("Italian") |
| Moussorgsky | "Pictures at an Exhibition"
Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); C major (338) |
| Prokofieff | Classical Symphony; Violin Concerto No. 2 (Heifetz);
"Lieutenant Kijé," Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the Wolf" |
| Ravel | Bolero; "Mother Goose," Suite
"Daphnis and Chloé," Suite No. 2 (new recording) |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | "Gymnopédie" No. 1 |
| Schubert | "Unfinished" Symphony; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra"
"Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Bargemen
(arrangement) |
| Tchaikovsky | Symphonies Nos. 4, 6; Waltz (from String Serenade);
Overture "Romeo and Juliet" |
| Vivaldi | Concerto Grosso in D minor |



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Tuesday Evening, December 4, 1945, at 8:30

PROGRAMME

Prokofieff. "Classical" Symphony, Op.25

Prokofieff. Symphony No. 5, Op. 100

Intermission

Brahms. Symphony No. 4 in E minor, Op.98

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Serge Koussevitzky, Conductor

Wednesday Evening, December 5, 1945, at 8:30

PROGRAMME

Mozart. Symphony in E-flat major
(No. 39, K 543)

Beethoven. Overture to "Leonore" No. 3
Op. 72

INTERMISSION

Brahms. Symphony No. 4 in E minor,
Op. 98

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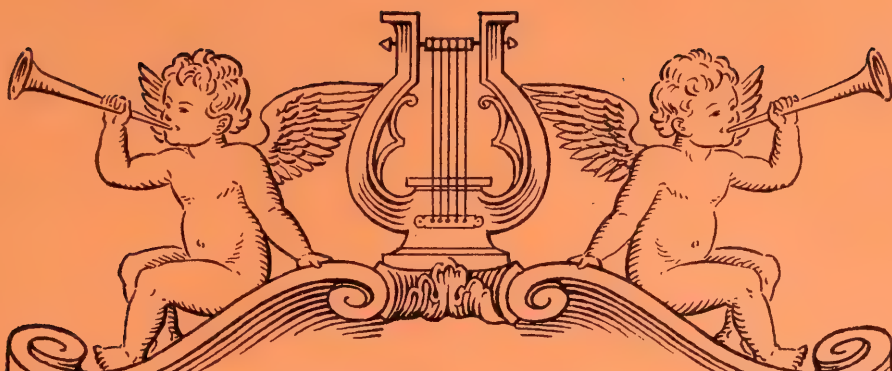
Brahms. Academic Festival Overture, Op. 80

Prokofieff. Suite No. 2 from the Ballet, "Romeo
and Juliet"

Dukas. Scherzo, "The Sorcerer's Apprentice"
(after a Ballad by Goethe)

INTERMISSION

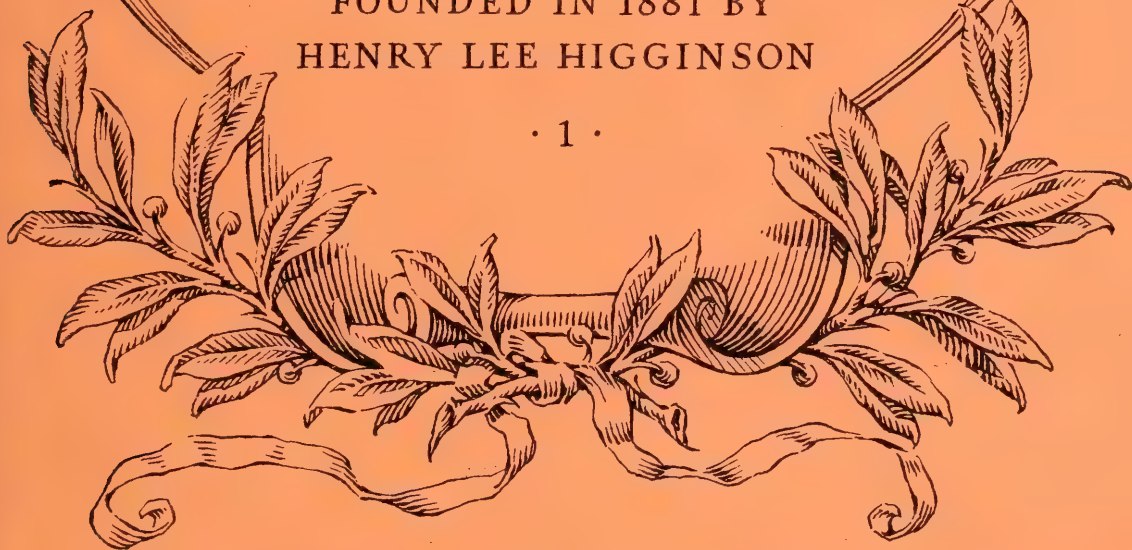
Franck. Symphony in D minor



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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

FRIDAY EVENING, *December 7*

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

FRIDAY EVENING, DECEMBER 7, 1945, at 8:15 o'clock

Programme

PROKOFIEFF....."Classical" Symphony, *Op. 25*

- I. Allegro
- II. Larghetto
- III. Gavotta: non troppo allegro
- IV. Finale: molto vivace

PROKOFIEFF.....Symphony No. 5, *Op. 100*

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

I N T E R M I S S I O N

SIBELIUS.....Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
- II. Tempo andante, ma rubato
- III. } Vivacissimo; Lento e suave
- IV. } Finale: Allegro moderato

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"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the "*Symphonie Classique*" was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

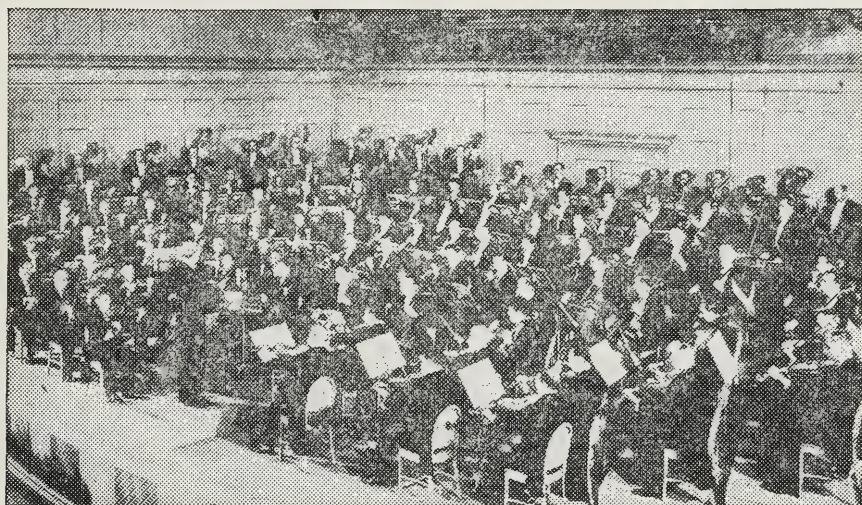
Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony has had its first American performances by the Boston Symphony Orchestra.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916-1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.'"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, *Andante*, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense.

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The slow movement, *Adagio*, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso*, and after a brief tranquil passage for the divided 'cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

"When the war broke out," Prokofieff said to Mr. Magidoff in his recent interview, "I felt that everyone must do his share, and I began composing songs, marches for the front. But soon events assumed such gigantic and far-reaching scope as to demand larger canvases. I wrote the Symphonic Suite '1941,' reflecting my first impressions of the war. Then I wrote 'War and Peace.' This opera was conceived before the war, but the war made it compelling for me to complete it. Tolstoy's great novel depicts Russia's war against Napoleon, and then, as now, it was not a war of two armies but of peoples. Following the opera I wrote the 'Ballad of an Unknown Boy' for orchestra,

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choir, soprano and dramatic tenor, to words of the poet Pavel Antokolsky. Finally I wrote my Fifth Symphony."

Discussing his opera "War and Peace," Prokofieff confessed to having been faced with the problem of compressing that panoramic novel into practicable operatic proportions.

"The greatest problem was the choice of material. The novel had too much one wanted to use. Another difficulty lay in my determination to use Tolstoy's prose rather than verses written on the basis of that prose. Here was where the help of my wife came in. The general dramatic conception of the opera is my own, but she did individual scenes and picked out the text usable for singing. Virtually all the lines of the opera belong to Tolstoy. Whenever the music was written before the text for it had been chosen, my wife searched and found in the novel words for the dialogue we lacked.' "

"The opera consists of eleven scenes," Mr. Magidoff explains, "the first six of which tell the story of Natasha and Andrei Bolkonsky, while the last five depict the war against Napoleon. One exception is the fifth scene, where Prokofieff shows the drama of the bewildered soul of a young girl with a warmth and tenderness remindful of Tchaikovsky. The war scenes seem to me more dramatic and musically rich than the scenes depicting the relationships of the heroes of the opera.

"'War and Peace' has not yet completely won over the Soviet music critics, who have, on the whole, succumbed to the beauty and power of Prokofieff's Fifth Symphony. Many of them quarrel violently with Prokofieff's lack of respect for many traditions of opera, including his neglect of long arias and what sounds to them an unpermissible misuse of recitative and the use of a blasphemous combination of sensitive lyricism and naturalistic prose.

"Prokofieff seems little concerned by either praise or condemnation and just goes on writing. His plans for 1945 include the rewriting of his Fourth Symphony, the completion of his first violin sonata, started in 1939, and plans for a Sixth Symphony."

Prokofieff's most recent work, "Ode for the End of the War," was scheduled for performance in Moscow on the twenty-eighth anniversary of the Soviet Revolution, November 7. The Ode is scored for eight harps, four grand pianos, three trumpets and three saxophones.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins,

and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening move-

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ment, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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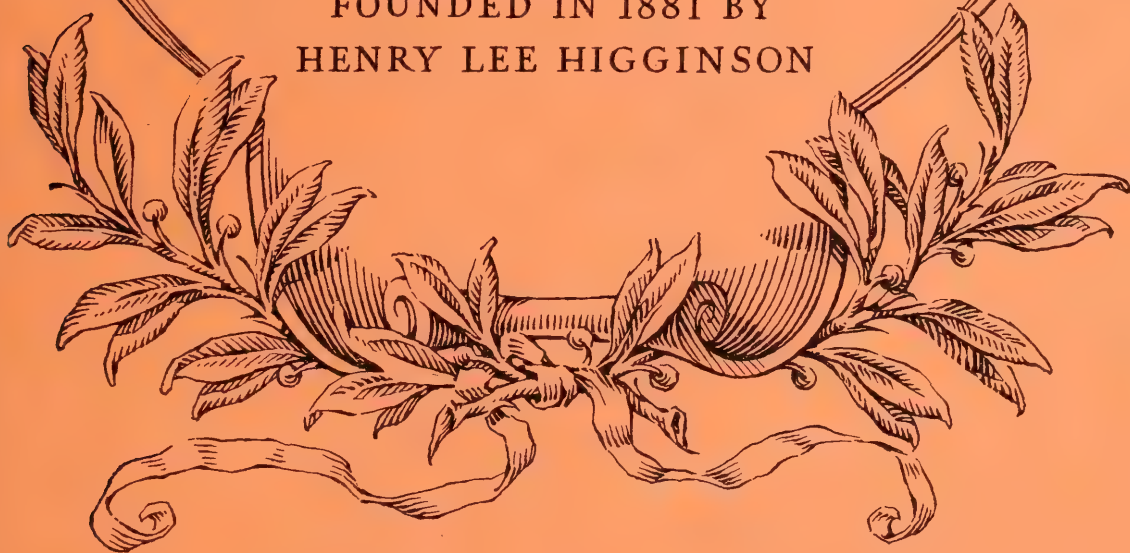
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Concert Bulletin

SATURDAY EVENING, *December 8*

with historical and descriptive notes by

JOHN N. BURK

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SIBELIUS "Finlandia," Symphonic Poem, *Op. 26*
(Born December 8, 1865)

SIBELIUS Symphony No. 2, in D major, *Op. 43*

I. Allegretto

II. Tempo andante, ma rubato

III. } Vivacissimo; Lento e suave

IV. } Finale: Allegro moderato

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SECOND SUITE FROM THE BALLET "ROMEO AND JULIET,"

Op. 64 ter

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow, and there first performed. Prokofieff compiled two suites from this music, the first of which was performed in Moscow on November 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofieff conducted. The composer stated last year that he was preparing a third suite, in six movements.

The second suite had its first performance in Soviet Russia in the spring of 1937. It was subsequently played in Paris, Prague and London. The composer conducted at the concerts of the Boston Symphony Orchestra, March 25, 1938. It was conducted by Dr. Koussevitzky October 10-11, 1941.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contra-bassoon, four horns, two trumpets and cornet, three trombones and tuba, timpani, bass drum, military drum, triangle, bells, tambourine, cymbals, maracas, harp, piano, celesta and strings.

WHEN the ballet "Romeo and Juliet" had its trial performance in Moscow, V. V. Konin reported the event in a dispatch published in the *Musical Courier*, November 16, 1935:

"The preview of the work left the critics in dismay at the awkward incongruity between the realistic idiom of the musical language, a language which successfully characterizes the individualism of the Shakespearian images, and the blind submission to the worst traditions of the old form, as revealed in the libretto. The social atmosphere of the period and the natural evolution of its tragic elements have been robbed of their logical culmination and brought to the ridiculously dissonant 'happy end' of the conventional ballet. This inconsistency in the development of the libretto has had an unfortunate effect, not only upon the general structure, but even upon the otherwise excellent musical score."

The first two suites which the composer compiled from his original score consist of seven numbers each.* Of these Nos. 1, 2, 4, and 7 will be here played. The movements of the second suite were thus described by M. D. Calvocoressi in the programme of the British Broadcasting Corporation of London:

I. Montagues and Capulets (*Allegro pesante*). A somewhat ironical, picturesque portrayal of the haughty, arrogant old nobleman defiantly

* The movements of the first suite are as follows: (1) Dance of the people. A tarantelle performed in the public square of Verona. (2) Scene. Music describing the adherents of the houses of Montague and Capulet just before the outbreak of hostilities. (3) Madrigal. The first meeting of Romeo and Juliet. (4) Minuet. Heard at the Capulets' ball. (5) Masques. The entrance of Romeo, disguised, in the ball scene. (6) Romeo and Juliet. Balcony scene. (7) The death of Tybalt. Music accompanying the duel.

strutting about in armor [?], with a contrasting Trio, Juliet dancing with Paris.

II. Juliet, the maiden (*Vivace*). The naïve, carefree young girl is admirably evoked in the main theme. The development suggests the gradual awakening of deep feelings within her.

III. Friar Laurence (*Andante espressivo*). The Friar is represented by two themes, one given out by the bassoons, tuba and harps, the other by 'cellos, divided in three parts.

IV. Dance (*Vivo*).

V. The parting of Romeo and Juliet (*Lento. Poco più animato*). This is built on the Romeo theme ["rather on the theme of Romeo's love; S. P."] and is one of the most extensively developed movements of the suite.

VI. Dance of the West Indian slave girls (*Andante con eleganza*). ["Paris presents pearls to Juliet; slave girls dance with pearls; S. P."]

VII. Romeo at Juliet's grave (*Adagio funebre*). In the ballet, Juliet is not really dead, and the grave is a deception. Romeo, unaware of the fact, is prostrate with grief.

(Movements III, V, VI, are here omitted.)

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“KHOVANSTCHINA”: PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera “*Khovanstchina*” between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

KHOVANSTCHINA is a formidable name, especially when written as ‘*Chowánschtschina*,’ in the German transliteration” (so writes Oskar von Riesemann, in his readable life of Moussorgsky). “The word (the accent is on the first ‘a’) looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like ‘-ery’ in English. When the young Czar Peter (not yet ‘the Great’) was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word ‘*Khovanstchina*!’ and gave orders to let the matter drop. The ‘dropping’ meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned.” Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls “Dawn on the Moskva River.” It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the “five melodic variations” which are the basis of this prelude to “a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky’s hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light.”

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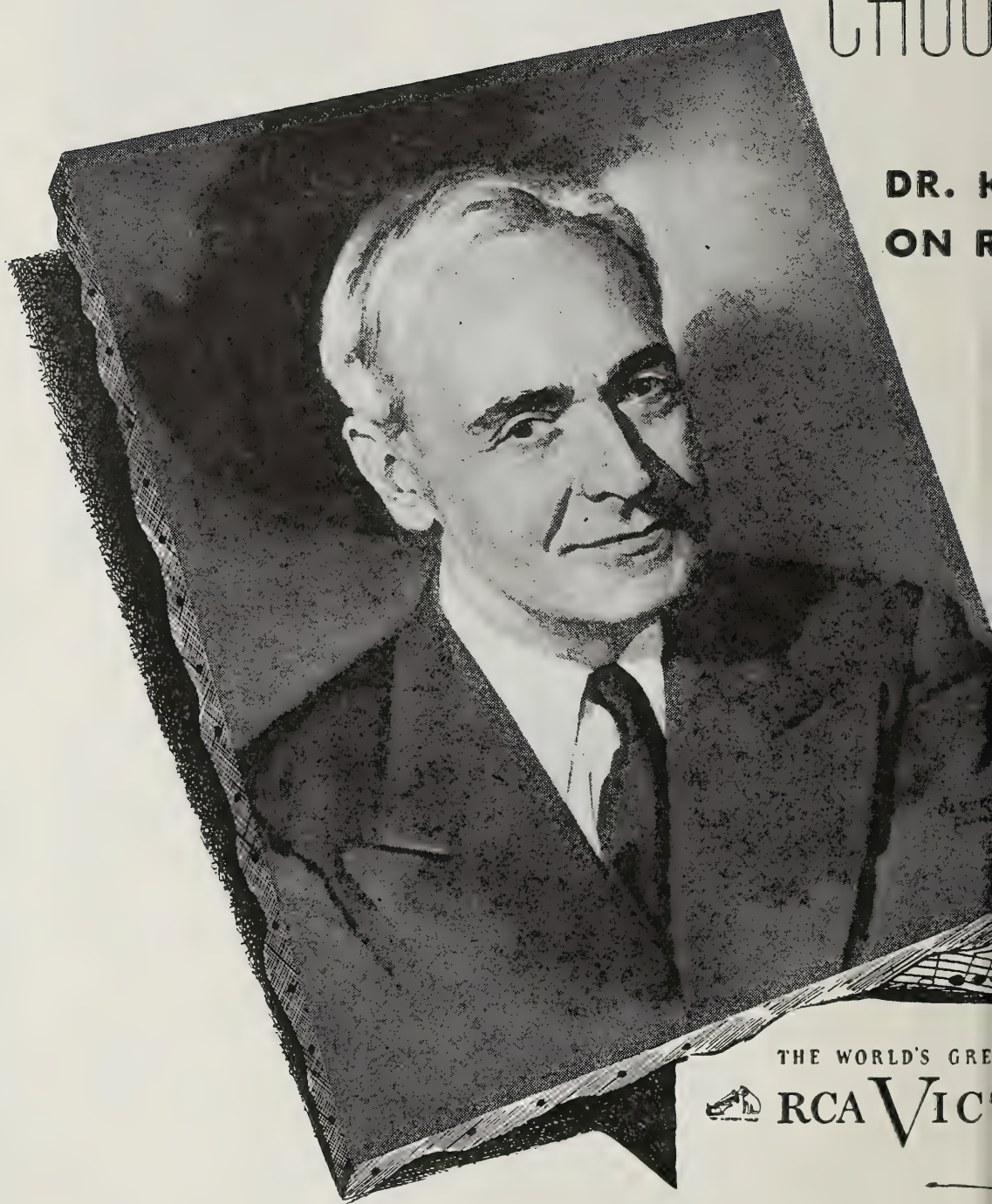
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"SPANISH CAPRICCIO"

By NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

The "*Capriccio Espagnol*," composed in the summer of 1887, had its first performance at the "Russian Symphony Concerts" in St. Petersburg, November 12 of the same year — the composer conducting. It was performed at a popular concert under the direction of Anton Seidl, at Brighton Beach, New York, in the summer of 1891. The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp and strings.

THE "Spanish Capriccio" is grouped by Rimsky-Korsakov with his "Scheherazade" and the Overture, "The Russian Easter," as belonging to "a period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions show a considerable falling off in the use of contrapuntal devices, which is noticeable after '*Snyegourochka*.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

It was in the summer of 1887, at a rented villa on a lake shore of the Looga canton, that the Capriccio was written. The summer was principally occupied by the very sizable task of filling out a complete orchestration of "Prince Igor." Borodin had died in the previous winter, and his colleague was fulfilling his usual rôle of rounding out the opera scores of others into performable shape. A long and assiduous summer was not enough to complete this considerable labor. "In the middle of the summer," writes Rimsky-Korsakov, "this work was interrupted: I composed the Spanish Capriccio from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans, the Capriccio was to glitter with dazzling orchestral color and, manifestly, I had not been wrong."

The composer directs that there be no pauses between the movements.

1. "Alborada" (*Vivo e strepitoso*). The alborada (French — *aubade*) is defined as a morning serenade. Two themes, given by the full orchestra, are repeated by the solo clarinet; there is a cadenza for the solo violin, ending *pianissimo*.

2. Variations (*Andante con moto*). The theme, stated by the horn over string arpeggios, has five variations.

3. Alborada. The opening movement is repeated, but transposed from A major to B-flat, and with a different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

4. Scene and Gypsy Song. *Allegro*, D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp*. The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the Finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped

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in triplets for strings. The pace grows more and more furious, and leads into the Finale.

5. Fandango of the Asturias. The chief theme is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins. There is a variation for solo violin. The chief theme in a modified version is given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows always wilder, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborado of the first movement. "Coda, *vivo*." There is a short closing Presto.

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"FINLANDIA," SYMPHONIC POEM, *Op.* 26

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

"Finlandia," composed in 1899, was first performed by the Philharmonic Orchestra at Helsinki on July 2, 1900. The first American performance took place at a Metropolitan Opera House concert in New York, December 24, 1905. The first performance in Boston was by the Boston Symphony Orchestra, November 20, 1908.

"Finlandia" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, strings.

THE year 1899 was one in which the national consciousness of Finnish citizens was thoroughly aroused. As a subject of imperial Russia, Finland had long suffered interference in the administration of its own affairs, and in this year the zeal of Russian authority was increased. Restrictions were put upon the Finnish legislature, upon their system of conscription, but more particularly upon those organs of the press in which protest and assertion of independence found expression. One after another of these papers were suppressed.

Sibelius since the early nineties had allied himself with circles of advanced thought in Helsinki, with those who spoke and labored for the development of a nationalist culture. The young man was swept up in the fervor of patriotism in 1899. The First Symphony,

although intensely personal, was considered revolutionary in its feeling, but two further works of that year — “The Song of the Athenians,” and “Finlandia” — more directly fired the imagination of the people. “The Song of the Athenians,” for chorus of men and boys, was written to an unexceptionable classical text of Rydberg, but it proved a case in which the tone was more powerful than the word. In this piece, according to Karl Ekman, “he made the metallic sound of the boys’ voices proclaim the readiness of a whole nation to fight and die for its liberty. . . . At one blow Sibelius had stepped into a leading position in Finland’s political front by virtue of his ability to interpret in music the thoughts and purposes that could not be expressed freely in words during the years of oppression.”

The incendiary qualities of “Finlandia” were not so quickly perceived. The piece first came into being as the finale of a series of patriotic “Tableaux from the Past,” which was staged at Helsinki on November 4, 1899, the gala night of three successive “Press Celebrations.” They were a sort of climax to many “fêtes, lotteries and entertainments in aid of the press pension fund.” Sibelius provided for the occasion a musical introduction to each of the tableaux. The *finale*, culminating the review of vital moments (legendary and historic) in the nation’s past, was significantly called “Finland awakes.” Yet it seems to have attracted no particular attention at the time. When subsequently Sibelius arranged three of the numbers into his first suite, entitled “*Scènes Historiques*,” the *finale* was not included. He revised this piece and gave it to the Helsinki Philharmonic Orchestra for performance on July 2, 1900, as “*Suomi*,” the generic name for Finland. The symphonic poem was known in German cities as “*Vaterland*,” in Paris as “*La Patrie*.” In its own country it became such a firebrand that for several years its performance was forbidden altogether. When it was played in other parts of Russia, no patriotic title was permitted. The composer remembers conducting performances in Reval and Riga in 1904, when it appeared upon the programme as “*Impromptu*.”

“In spite of its national character,” Ekman remarks, “the tone poem has gained such world-wide popularity that, as Sibelius’ English biographer expresses it, ‘it is in the repertory of every orchestra and every brass band.’ It has, perhaps, not been entirely an advantage to the appreciation of Sibelius as a composer that his name was for a long time connected almost exclusively with ‘Finlandia’ in the minds of many people abroad. For Finland, his composition was of undoubted benefit. In the efforts to convince the world that Finland was something other than one of a number of governments under the sceptre of the Autocrat of Russia, ‘Finlandia’ was of greater significance in its day than hundreds of pamphlets and newspaper articles.”

SYMPHONY NO. 2, IN D MAJOR, *Op. 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins,

and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary

melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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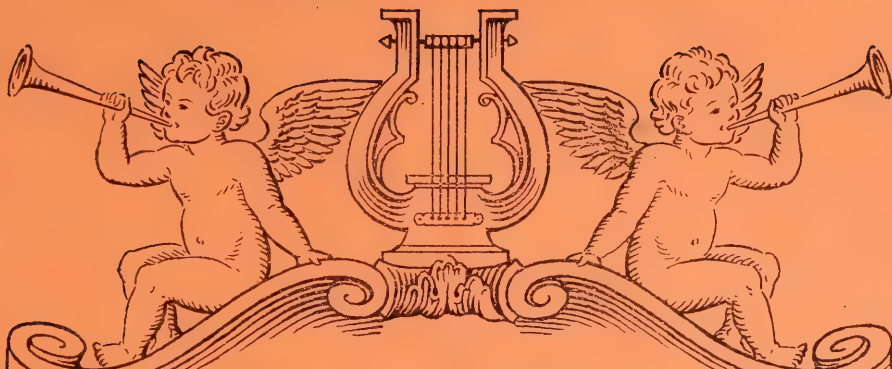
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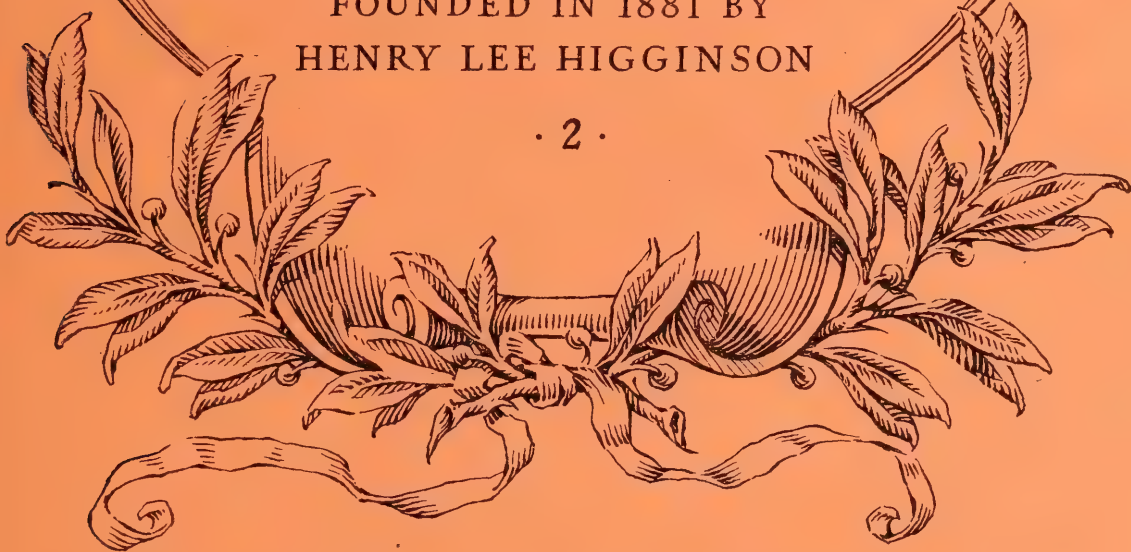
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Concert Bulletin of the Second Concert

SUNDAY AFTERNOON, *December 9*

with historical and descriptive notes by

JOHN N. BURK

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Programme

MOZARTSymphony in E-flat major (Koechel N^o. 543)

- I. Adagio; Allegro
- II. Andante con moto
- III. Menuetto: Allegro
- IV. Finale: Allegro

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The symphony was composed in 1788.

The orchestration: one flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

THE careful catalogue which Mozart kept of his works shows, for the summer of 1788, an industrious crop of pot-boilers — arias, terzets, piano sonatas “for beginners,” a march — various pieces written by order of a patron, or to favor some singer or player. Between these there are also listed:

June 26 — Symphony in E-flat major

July 25 — Symphony in G minor

August 10 — Symphony in C major

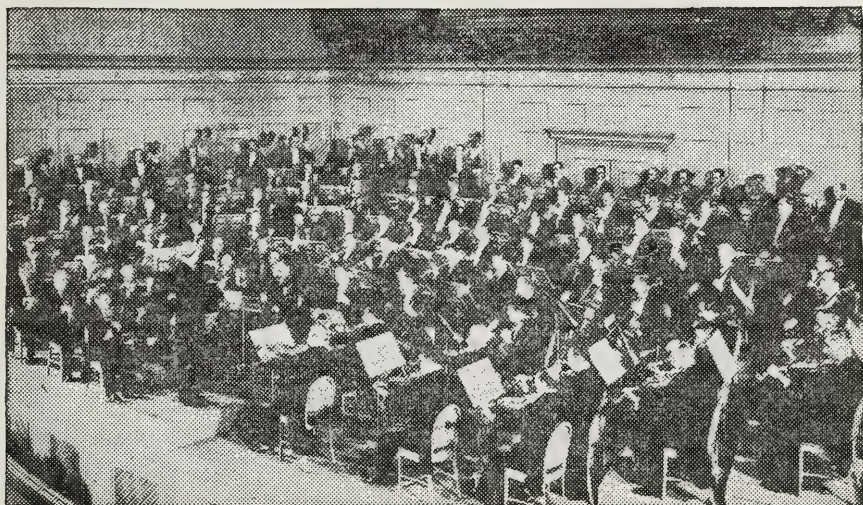
How clearly Mozart realized that within about six weeks he had three times touched the highest point of his instrumental writing, three times fixed within the formal symphonic periods the precious distillation of his inmost heart — this we cannot know, for he did not so much as mention them in any record that has come down to us. They were intended, ostensibly, for some concerts which never came to pass; but one likes to believe that the composer's true intent was mingled with musical phantasy far past all thought of commissions or creditors. The greatest music must, by its nature, be oblivious of time and occasion, have its full spread of wing, and take its flight entirely by the personal prompting of its maker.

Mozart must have appeared to his acquaintances in the summer of 1788 a figure quite incongruous to any such sublimities — “a small, homely, nervous man,” writes Marcia Davenport with inescapable deduction, “worrying about his debts in a shabby, suburban garden.” And comparing this picture with his music — the very apex of his genius — the writer can well wonder at “the workings of the infinite.” Musical Vienna in 1788 (and long afterwards) was probably unconscious of incongruities. The three great symphonies (destined to be his last) were closed secrets to the public who beheld a famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of “Don Giovanni” in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others

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have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. Celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

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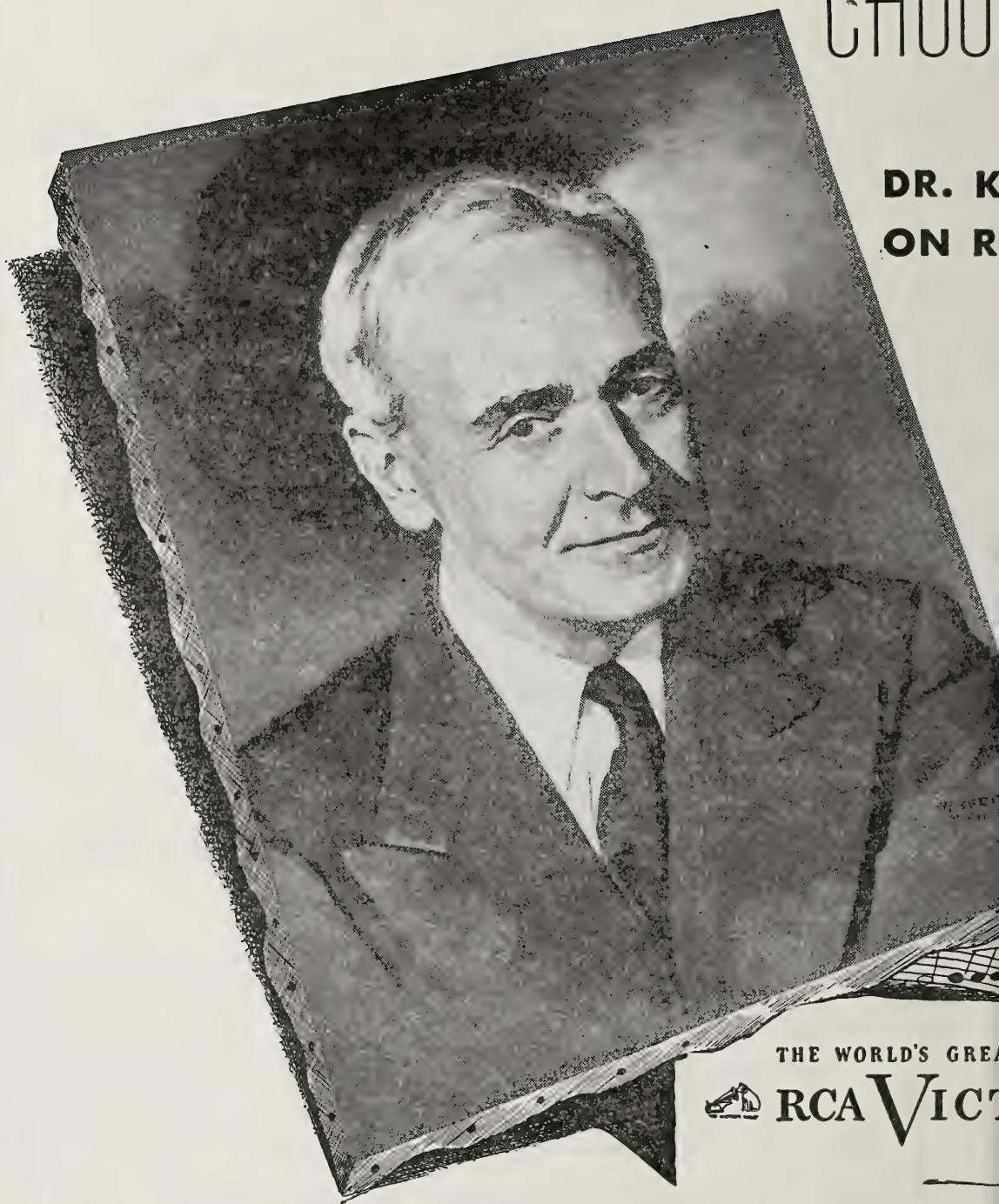
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Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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OVERTURE TO "LEONORE" NO. 3, *Op. 72*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise*, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise*. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise*, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

Romain Rolland (in his invaluable study of "Leonora" in "Beethoven the Creator") weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He had inclined to the opinion of many that it would overshadow its

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surroundings and "sate the ear with a banquet of C major before the C major orgy of the finale." Having heard it thus played, however, at the centennial performances in Vienna, he "realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the overture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written."

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, could claim for Brahms' last symphony nothing more than that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching

his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale*, a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supple-

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mented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wise men of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886; announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna*.* In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the "Jupiter" Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, in his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."



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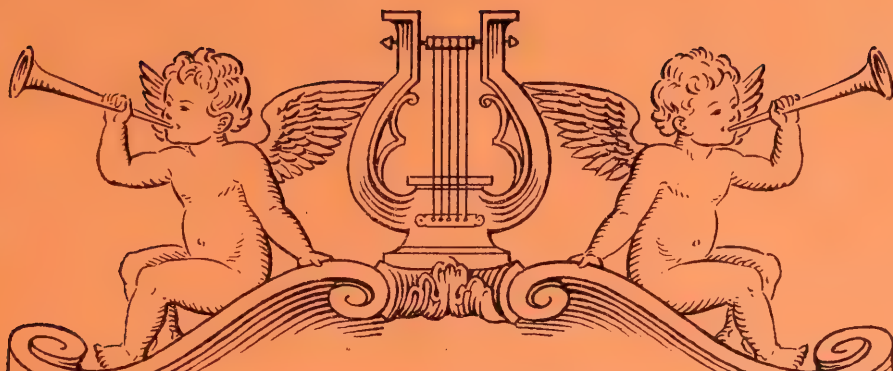
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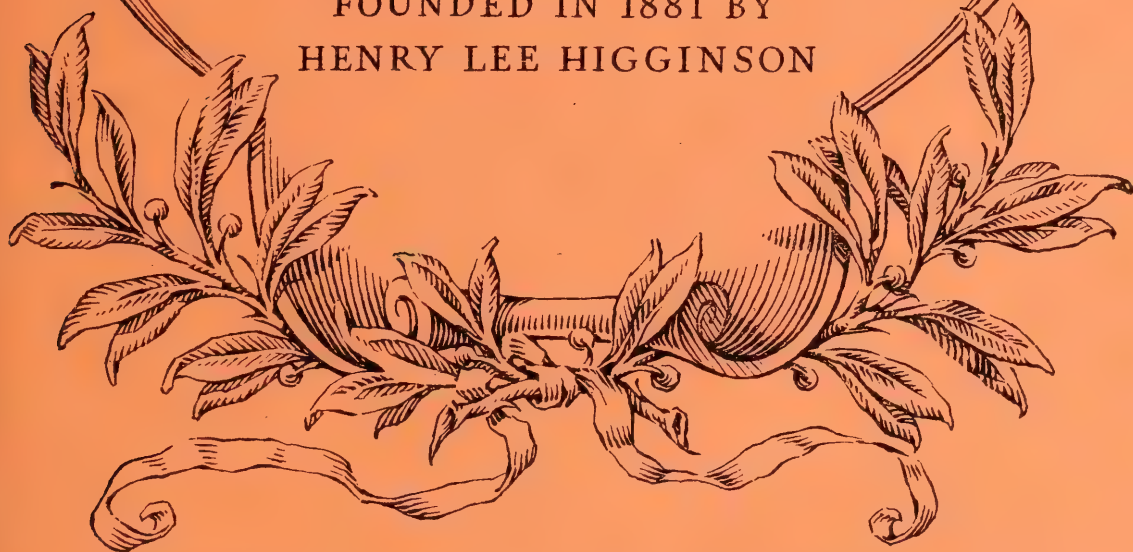
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Concert Bulletin

MONDAY EVENING, *December 16*

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, DECEMBER 10, 1945, at 8:30 o'clock

Programme

PROKOFIEFF....."Classical" Symphony, *Op.* 25

- I. Allegro
- II. Larghetto
- III. Gavotte: non troppo allegro
- IV. Finale: Molto vivace

PROKOFIEFF.....Symphony No. 5, *Op.* 100

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

INTERMISSION

SIBELIUS.....Symphony No. 2 in D major, *Op.* 43

- I. Allegretto
- II. Tempo andante, ma rubato
- III. } Vivacissimo; Lento e suave
- IV. } Finale: Allegro moderato

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"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the "*Symphonie Classique*" was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

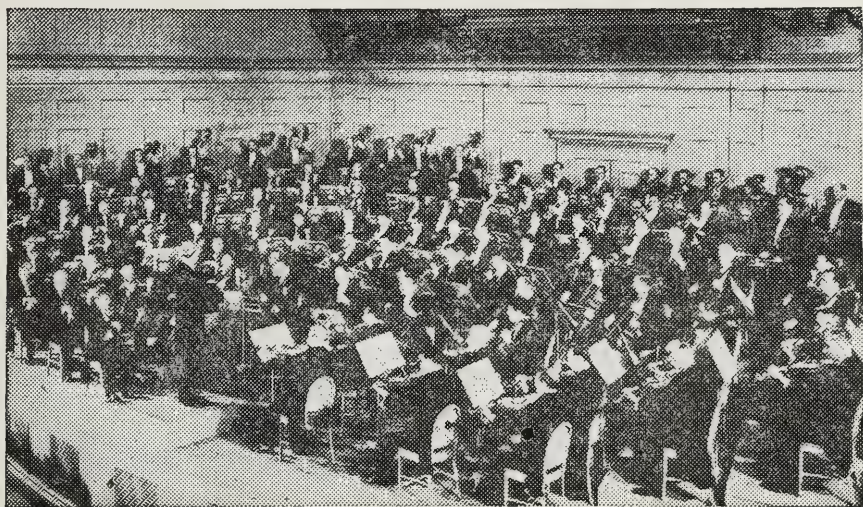
Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony has had its first American performances by the Boston Symphony Orchestra.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916-1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.'"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, *Andante*, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense.



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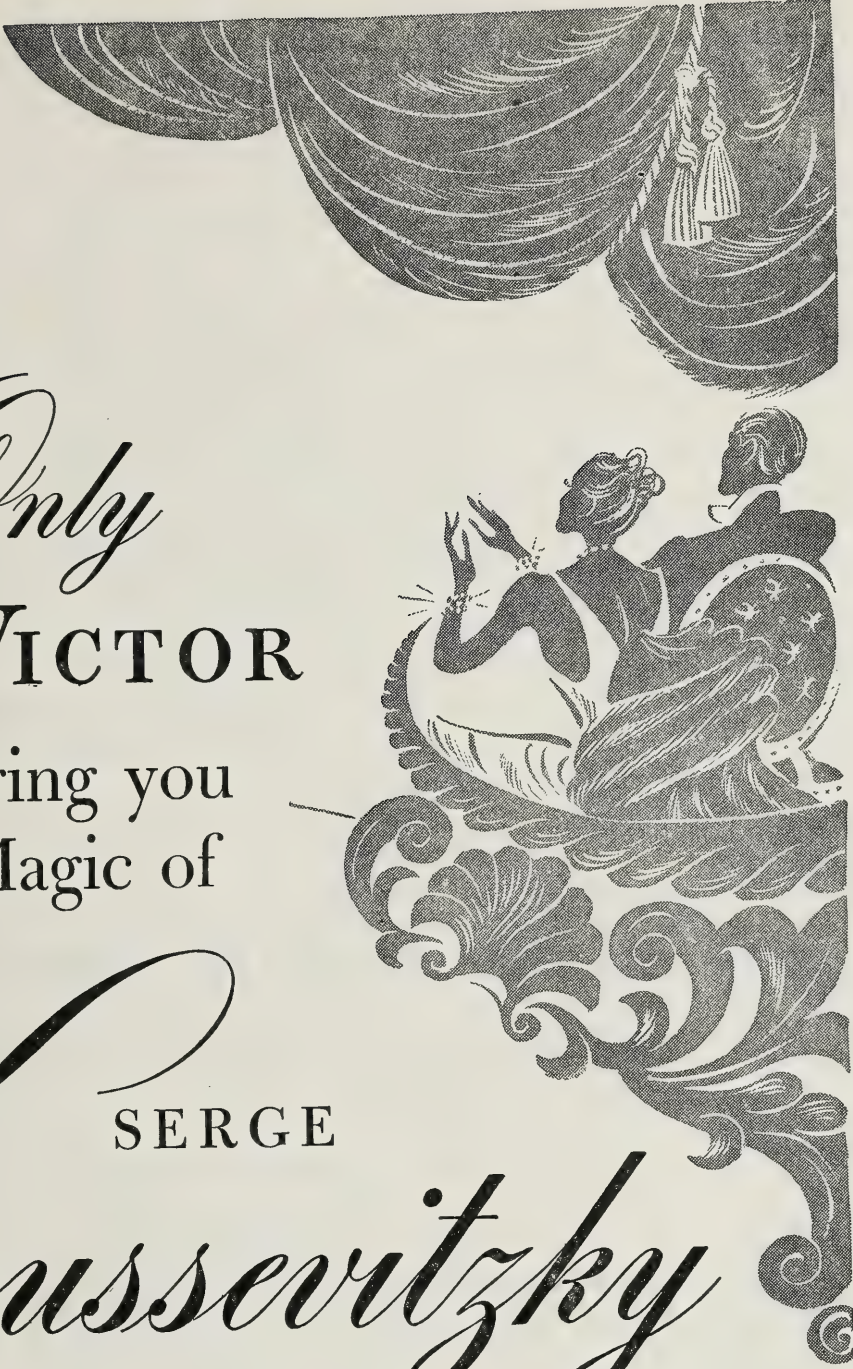
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The slow movement, *Adagio*, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso*, and after a brief tranquil passage for the divided 'cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

"When the war broke out," Prokofieff said to Mr. Magidoff in his recent interview, "I felt that everyone must do his share, and I began composing songs, marches for the front. But soon events assumed such gigantic and far-reaching scope as to demand larger canvases. I wrote the Symphonic Suite '1941,' reflecting my first impressions of the war. Then I wrote 'War and Peace.' This opera was conceived before the war, but the war made it compelling for me to complete it. Tolstoy's great novel depicts Russia's war against Napoleon, and then, as now, it was not a war of two armies but of peoples. Following the opera I wrote the 'Ballad of an Unknown Boy' for orchestra,

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choir, soprano and dramatic tenor, to words of the poet Pavel Antokolsky. Finally I wrote my Fifth Symphony."

Discussing his opera "War and Peace," Prokofieff confessed to having been faced with the problem of compressing that panoramic novel into practicable operatic proportions.

"The greatest problem was the choice of material. The novel had too much one wanted to use. Another difficulty lay in my determination to use Tolstoy's prose rather than verses written on the basis of that prose. Here was where the help of my wife came in. The general dramatic conception of the opera is my own, but she did individual scenes and picked out the text usable for singing. Virtually all the lines of the opera belong to Tolstoy. Whenever the music was written before the text for it had been chosen, my wife searched and found in the novel words for the dialogue we lacked.' "

"The opera consists of eleven scenes," Mr. Magidoff explains, "the first six of which tell the story of Natasha and Andrei Bolkonsky, while the last five depict the war against Napoleon. One exception is the fifth scene, where Prokofieff shows the drama of the bewildered soul of a young girl with a warmth and tenderness remindful of Tchaikovsky. The war scenes seem to me more dramatic and musically rich than the scenes depicting the relationships of the heroes of the opera.

"'War and Peace' has not yet completely won over the Soviet music critics, who have, on the whole, succumbed to the beauty and power of Prokofieff's Fifth Symphony. Many of them quarrel violently with Prokofieff's lack of respect for many traditions of opera, including his neglect of long arias and what sounds to them an unpermissible misuse of recitative and the use of a blasphemous combination of sensitive lyricism and naturalistic prose.

"Prokofieff seems little concerned by either praise or condemnation and just goes on writing. His plans for 1945 include the rewriting of his Fourth Symphony, the completion of his first violin sonata, started in 1939, and plans for a Sixth Symphony."

Prokofieff's most recent work, "Ode for the End of the War," was scheduled for performance in Moscow on the twenty-eighth anniversary of the Soviet Revolution, November 7. The Ode is scored for eight harps, four grand pianos, three trumpets and three saxophones.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins,

and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening move-

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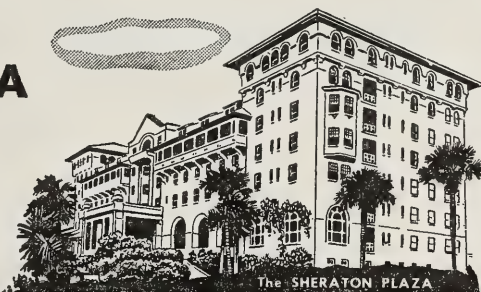
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ment, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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| Beethoven | Symphonies Nos. 2 and 8; Missa Solemnis |
| Berlioz | Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust" |
| Brahms | Symphonies Nos. 3, 4
Violin Concerto (Heifetz) |
| Copland | "El Salón México" |
| Debussy | "La Mer," Sarabande |
| Fauré | "Pelléas et Mélisande," Suite
Elegy (Bedetti) |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto (Concerto No. 12) |
| Harris | Symphony No. 3 |
| Haydn | Symphonies Nos. 94 ("Surprise"); 102 (B-flat) |
| Liadov | "The Enchanted Lake" |
| Liszt | Mephisto Waltz |
| Mendelssohn | Symphony No. 4 ("Italian") |
| Moussorgsky | "Pictures at an Exhibition"
Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); C major (338) |
| Prokofieff | Classical Symphony; Violin Concerto No. 2 (Heifetz);
"Lieutenant Kijé," Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the Wolf" |
| Ravel | Bolero; "Mother Goose," Suite
"Daphnis and Chloé," Suite No. 2 (new recording) |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | "Gymnopédie" No. 1 |
| Schubert | "Unfinished" Symphony; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra"
"Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Barzemen
(arrangement) |
| Tchaikovsky | Symphonies Nos. 4, 6: Waltz (from String Serenade);
Overture "Romeo and Juliet" |
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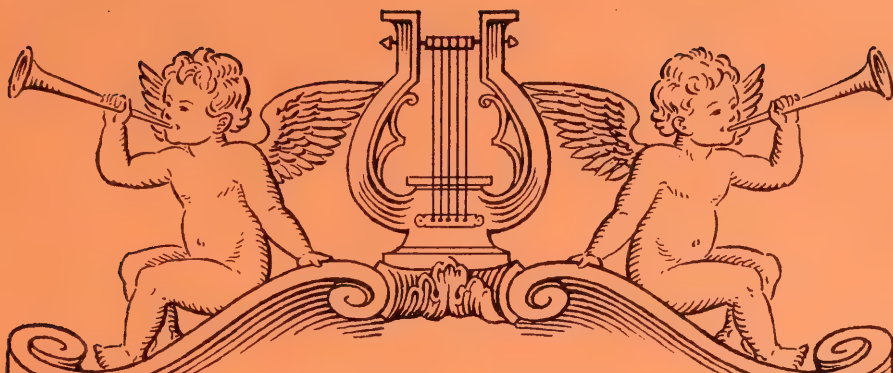
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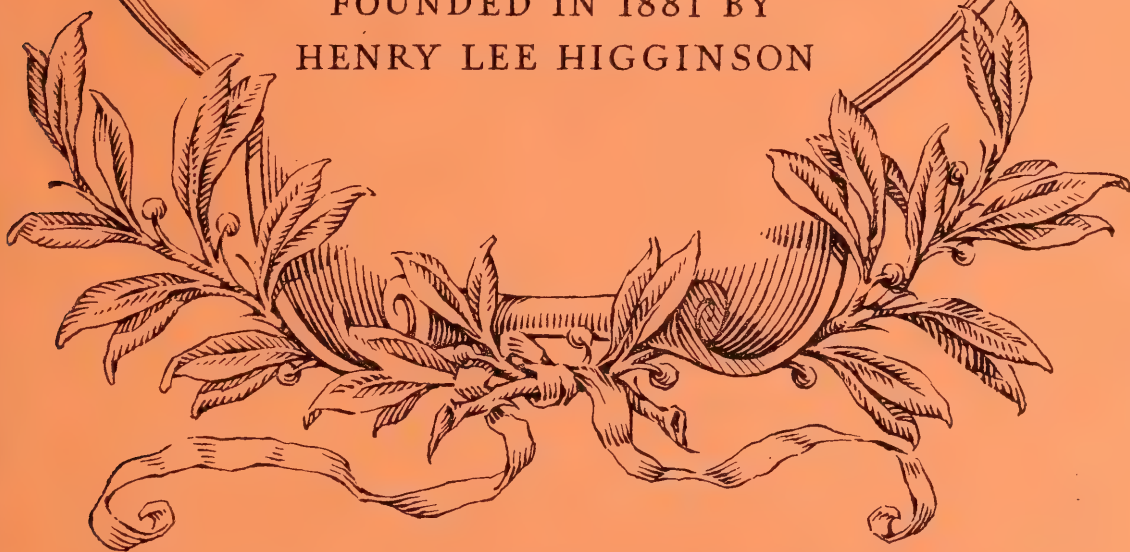
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Concert Bulletin

TUESDAY EVENING, *December 11*

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, DECEMBER 11, 1945, at 8:15 o'clock

Programme

PROKOFIEFF....."Classical" Symphony, *Op. 25*

- I. Allegro
- II. Larghetto
- III. Gavotta: non troppo allegro
- IV. Finale: molto vivace

PROKOFIEFF.....Symphony No. 5, *Op. 100*

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

I N T E R M I S S I O N

SIBELIUS.....Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
- II. Tempo andante, ma rubato
- III. { Vivacissimo; Lento e suave
- IV. } Finale: Allegro moderato

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"CLASSICAL" SYMPHONY, *Op. 25*

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the "*Symphonie Classique*" was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

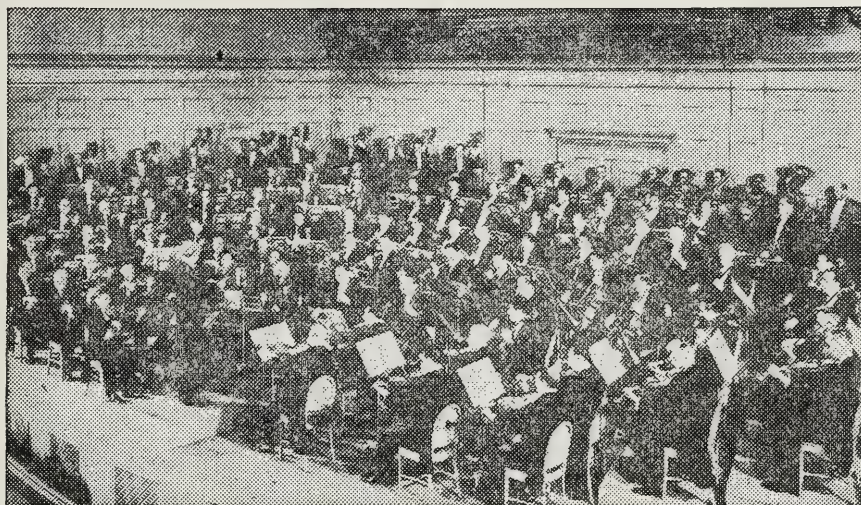
Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony has had its first American performances by the Boston Symphony Orchestra.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916-1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.'"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, *Andante*, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense.



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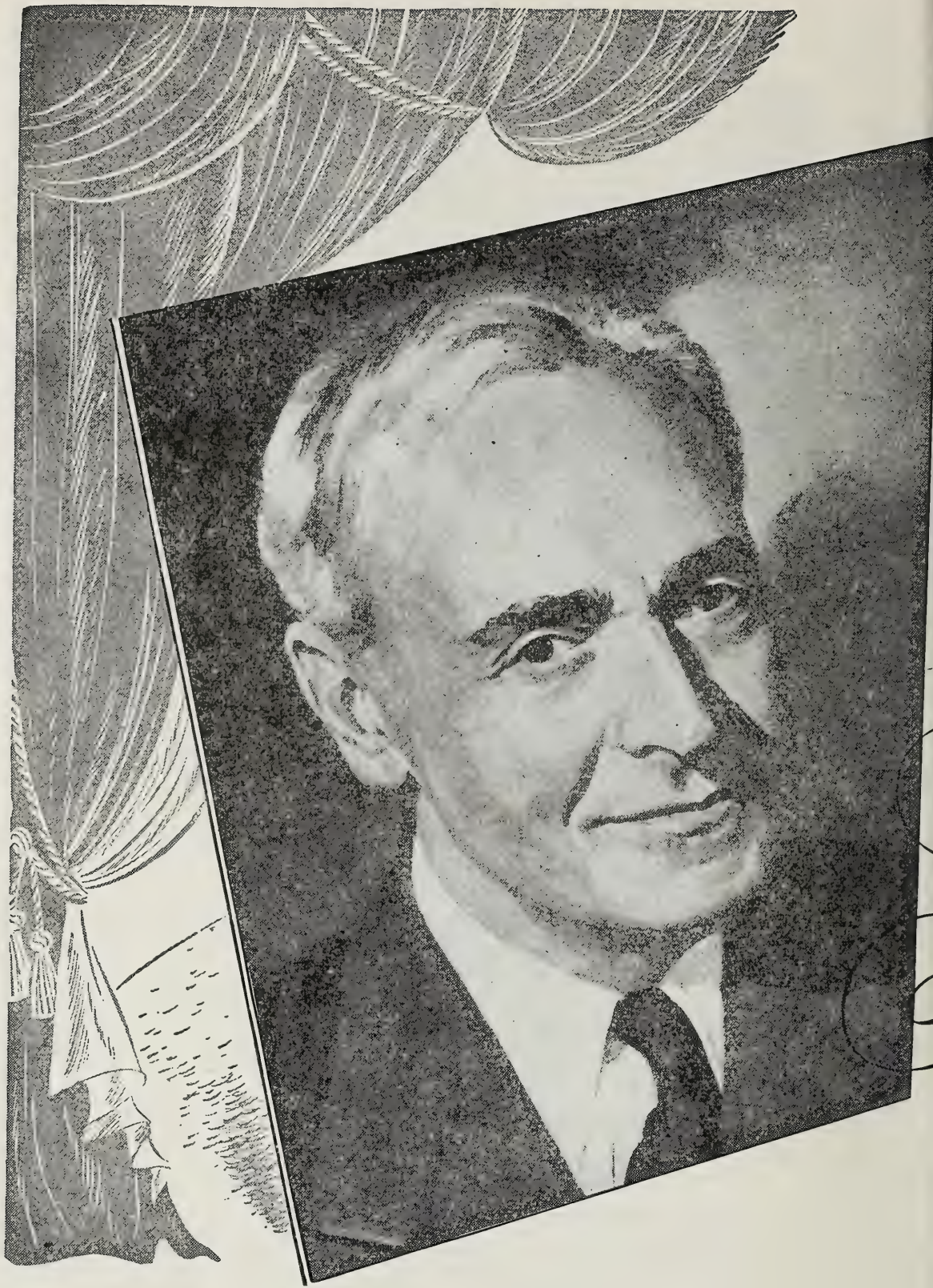
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The slow movement, *Adagio*, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso*, and after a brief tranquil passage for the divided 'cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

"When the war broke out," Prokofieff said to Mr. Magidoff in his recent interview, "I felt that everyone must do his share, and I began composing songs, marches for the front. But soon events assumed such gigantic and far-reaching scope as to demand larger canvases. I wrote the Symphonic Suite '1941,' reflecting my first impressions of the war. Then I wrote 'War and Peace.' This opera was conceived before the war, but the war made it compelling for me to complete it. Tolstoy's great novel depicts Russia's war against Napoleon, and then, as now, it was not a war of two armies but of peoples. Following the opera I wrote the 'Ballad of an Unknown Boy' for orchestra,

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choir, soprano and dramatic tenor, to words of the poet Pavel Antokolsky. Finally I wrote my Fifth Symphony."

Discussing his opera "War and Peace," Prokofieff confessed to having been faced with the problem of compressing that panoramic novel into practicable operatic proportions.

"The greatest problem was the choice of material. The novel had too much one wanted to use. Another difficulty lay in my determination to use Tolstoy's prose rather than verses written on the basis of that prose. Here was where the help of my wife came in. The general dramatic conception of the opera is my own, but she did individual scenes and picked out the text usable for singing. Virtually all the lines of the opera belong to Tolstoy. Whenever the music was written before the text for it had been chosen, my wife searched and found in the novel words for the dialogue we lacked.'"

"The opera consists of eleven scenes," Mr. Magidoff explains, "the first six of which tell the story of Natasha and Andrei Bolkonsky, while the last five depict the war against Napoleon. One exception is the fifth scene, where Prokofieff shows the drama of the bewildered soul of a young girl with a warmth and tenderness remindful of Tchaikovsky. The war scenes seem to me more dramatic and musically rich than the scenes depicting the relationships of the heroes of the opera.

"'War and Peace' has not yet completely won over the Soviet music critics, who have, on the whole, succumbed to the beauty and power of Prokofieff's Fifth Symphony. Many of them quarrel violently with Prokofieff's lack of respect for many traditions of opera, including his neglect of long arias and what sounds to them an unpermissible misuse of recitative and the use of a blasphemous combination of sensitive lyricism and naturalistic prose.

"Prokofieff seems little concerned by either praise or condemnation and just goes on writing. His plans for 1945 include the rewriting of his Fourth Symphony, the completion of his first violin sonata, started in 1939, and plans for a Sixth Symphony."

Prokofieff's most recent work, "Ode for the End of the War," was scheduled for performance in Moscow on the twenty-eighth anniversary of the Soviet Revolution, November 7. The Ode is scored for eight harps, four grand pianos, three trumpets and three saxophones.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins,

and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening move-

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ment, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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|-----------------|--|
| Bach, C. P. E. | Concerto for Orchestra in D major |
| Beethoven | Symphonies Nos. 2 and 8; Missa Solemnis |
| Berlioz | Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust" |
| Brahms | Symphonies Nos. 3, 4
Violin Concerto (Heifetz) |
| Copland | "El Salón México" |
| Debussy | "La Mer," Sarabande |
| Fauré | "Pelléas et Mélisande," Suite
Elegy (Bedetti) |
| Foote | Suite for Strings |
| Grieg | "The Last Spring" |
| Handel | Larghetto (Concerto No. 12) |
| Harris | Symphony No. 3 |
| Haydn | Symphonies Nos. 94 ("Surprise"); 102 (B-flat) |
| Liadov | "The Enchanted Lake" |
| Liszt | Mephisto Waltz |
| Mendelssohn | Symphony No. 4 ("Italian") |
| Moussorgsky | "Pictures at an Exhibition"
Prelude to "Khovanstchina" |
| Mozart | Symphonies in A major (201); C major (338) |
| Prokofieff | Classical Symphony; Violin Concerto No. 2 (Heifetz);
"Lieutenant Kijé," Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the Wolf" |
| Ravel | Bolero; "Mother Goose," Suite
"Daphnis and Chloé," Suite No. 2 (new recording) |
| Rimsky-Korsakov | "The Battle of Kerjenetz"; Dubinushka |
| Satie | "Gymnopédie" No. 1 |
| Schubert | "Unfinished" Symphony; "Rosamunde," Ballet Music |
| Schumann | Symphony No. 1 ("Spring") |
| Sibelius | Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses" |
| Strauss, J. | Waltzes: "Voices of Spring," "Vienna Blood" |
| Strauss, R. | "Also Sprach Zarathustra"
"Till Eulenspiegel's Merry Pranks" |
| Stravinsky | Capriccio (Sanromá); Song of the Volga Barge-men
(arrangement) |
| Tchaikovsky | Symphonies Nos. 4, 6; Waltz (from String Serenade);
Overture "Romeo and Juliet" |
| Vivaldi | Concerto Grosso in D minor |



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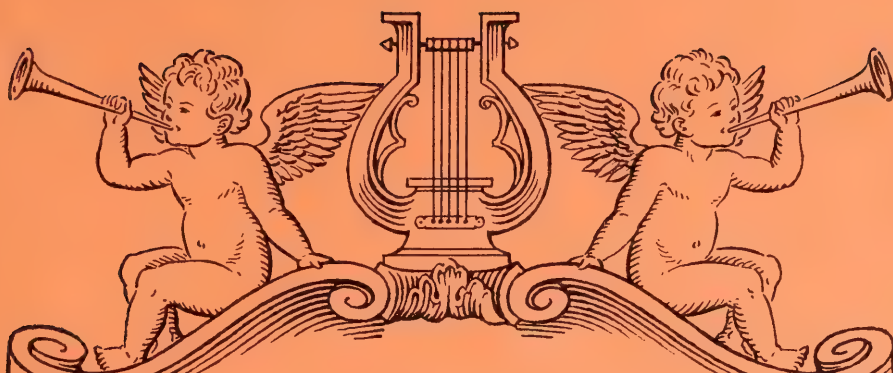
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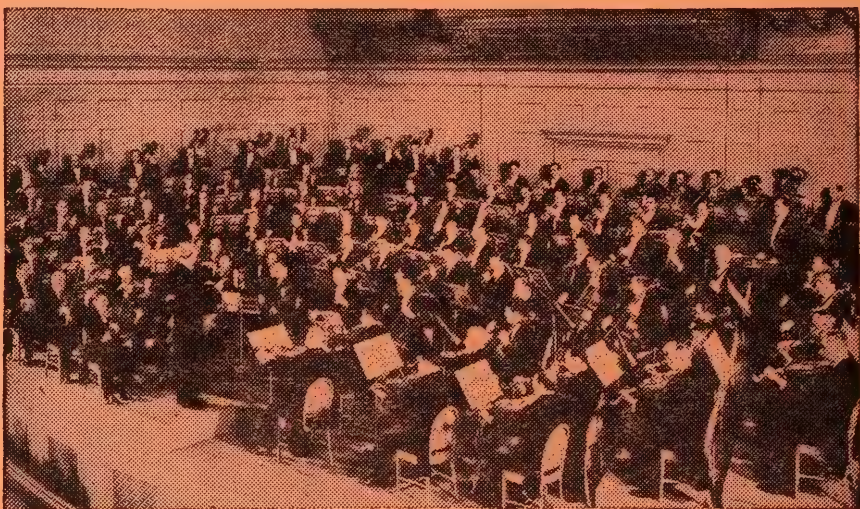
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Boston Symphony Orchestra

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RICHARD BURGIN, *Associate Conductor*

Concert Bulletin

TUESDAY EVENING, *January 8*

with historical and descriptive notes by

JOHN N. BURK

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SIXTY-FIFTH SEASON, 1945-1946

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, JANUARY 8

Programme

BACH.....Overture (Suite) No. 3 in D major, for Orchestra

- I. Overture
- II. Air
- III. Gavotte I; Gavotte II
- IV. Bourrée
- V. Gigue

STRAVINSKY.....Capriccio for Orchestra with Piano Solo

- I. Presto
- II. Andante rapsodico
- III. Allegro capriccioso, ma tempo giusto
(Played without pause)

I N T E R M I S S I O N

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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JESÚS MARÍA SANROMÁ

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OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750

As originally scored, this "Overture" called for two oboes, three trumpets, timpani, first and second violins, violas, and basso continuo. The edition generally (and here) used was prepared by Ferdinand David for the Gewandhaus concerts at Leipzig, where it was revived from forgotten Bach manuscripts and performed under Mendelssohn's direction February 15, 1838. David introduced two clarinets in the Gigue to take high passages originally given to the first and second trumpets.

BACH's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg

Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The "*ouverture*" of the third suite, which is its main substance, consists of a *grave*, a *vivace* on a fugued figure, and a return of the *grave* section, slightly shorter and differently treated. The air, *lento* (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning *da capo*. The *Bourrée* (*allegro*) is brief, the final *Gigue* more extended but nevertheless a fleeting *allegro vivace*.

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CAPRICCIO FOR PIANO AND ORCHESTRA

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky began to compose his *Capriccio* at Christmas of 1928 and completed it by the end of September 1929. The first performance was at a concert of the *Orchestre Symphonique de Paris*, Ansermet conducting, and the composer playing the piano solo. The first performance in America was at a concert of the Boston Symphony Orchestra, December 19, 1930, Jesús María Sanromá taking the piano part. The same Orchestra and soloist introduced the work to New York, February 7, 1931.

The orchestration is as follows: wood winds in threes, four horns, two trumpets, three trombones and tuba, timpani, and strings.

STRAVINSKY, appearing as piano soloist in various European cities, decided that it would be advisable to have another work of his own than the Piano Concerto, which he had performed innumerable times. "That is why I wrote another concerto," he tells us in his autobiography, "which I called '*Capriccio*,' that name seeming to indicate best the character of the music. I had in mind the definition of a capriccio given by Praetorius, the celebrated musical authority of the seventeenth century.* He regarded it as a synonym of the fantasia,

* Not the "eighteenth century," as erroneously quoted in the English translation.

which was a free form made up of *fugato* instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

"There is little wonder that, while working at my *Capriccio*, I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime!"

The composer uses the solo string quartet, but merely as a part of the accompanying orchestra. "The name *Capriccio*," writes the programme annotator for the B. B. C. Concerts in London, "of course allows a composer a good deal of freedom, but this work has, none the less, a formality of its own, consistently designed. Each movement has its own motive, and they are bound together in a certain unity. The characteristic theme of the *Capriccio* is the arpeggio of G minor, played marcato but not forte, by the pianoforte with a rhythmic support from timpani, near the beginning of the first movement. It decides the character of the first movement, and gives birth to a number of the succeeding themes, built up somewhat on the plan of an overture. It is preceded by an Introduction interchanging between *Presto* and *Doppio movimento* (used here to mean twice as slow, not twice as fast), and the Introduction is brought in again to form the close of the movement. The *Presto* depends largely for its effect on

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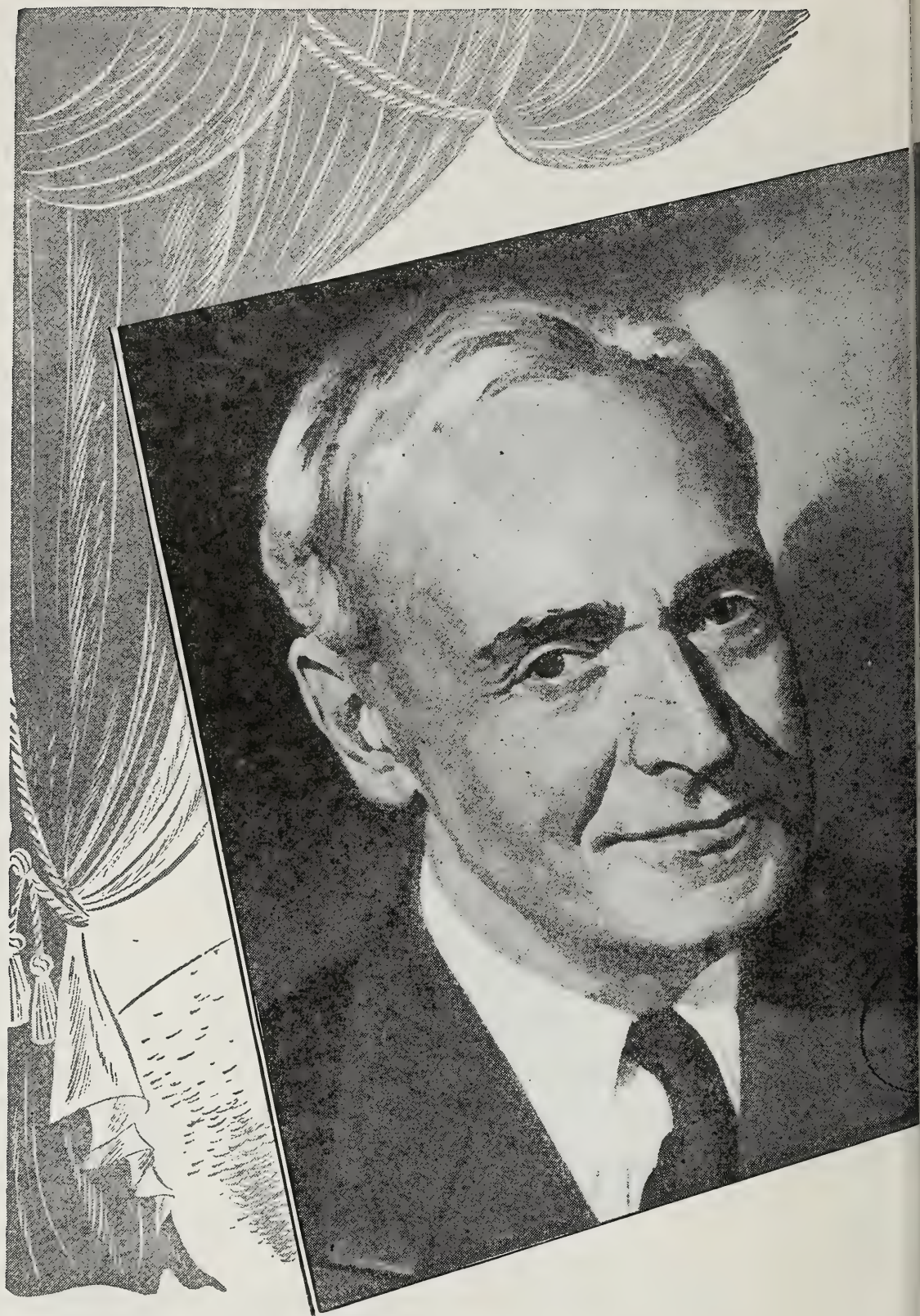
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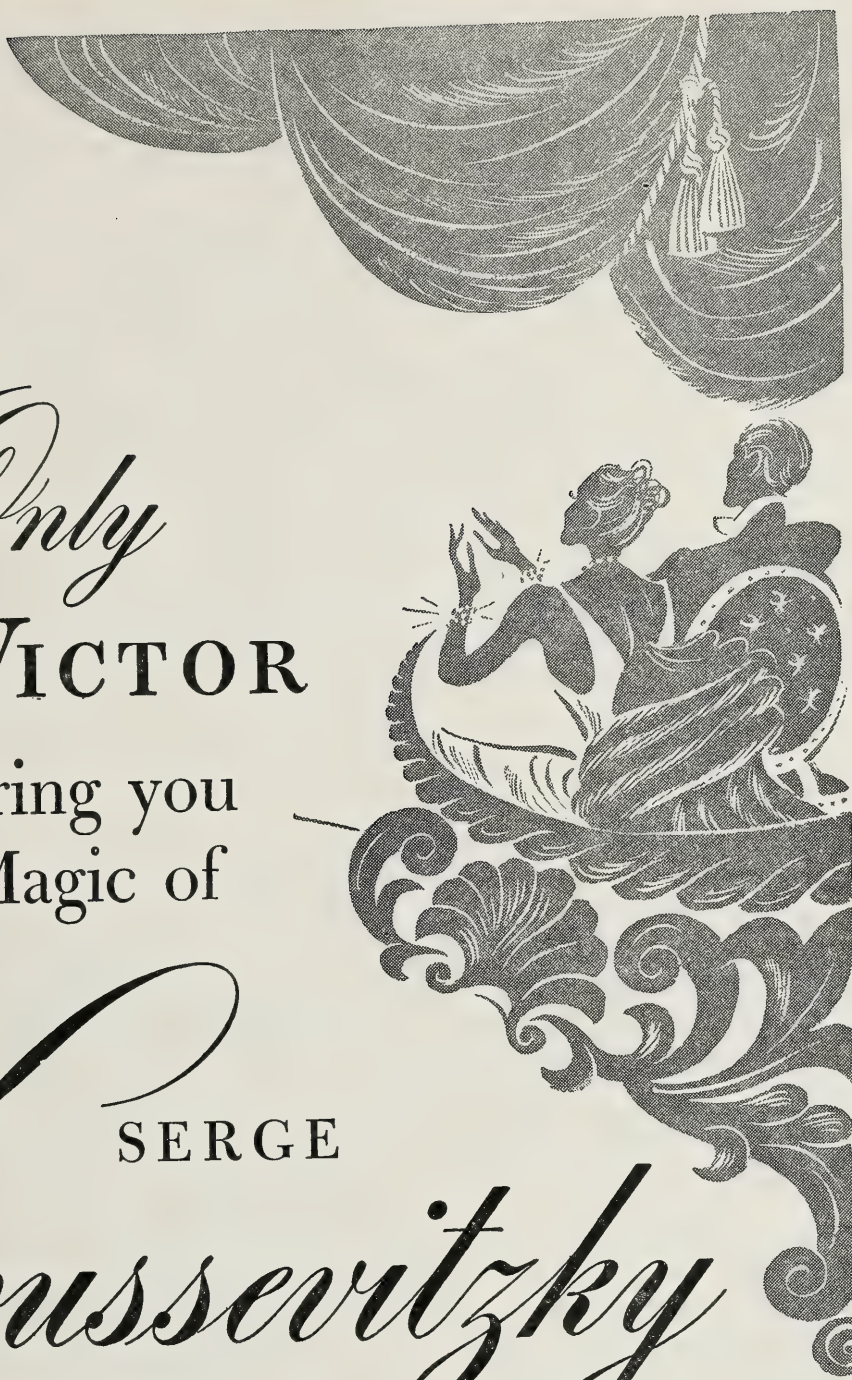
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trills, with rushing scales in the orchestral strings, and the *Doppio movimento* has a theme for the string quartet. The main body of the movement never slackens speed, from the arpeggio figure with which the soloist begins until the introduction returns at the end. Concise in itself, it makes use for the most part of short themes, several of them clearly akin to that arpeggio motive.

"*Rapsodico* gives the clue to the second movement, and in it, the idea of a *capriccio* is most clearly realized. It begins with a dialogue between the soloist and the wood winds, and the texture is slighter than in the first movement: except for one or two short passages, the string quartet has no separate existence apart from the strings as a whole. The pianoforte closes the movement with a cadenza, lightly accompanied in its last three bars. The capricious character of the piece is clearly foreshadowed by the soloist's opening.

"The movement leads straight into the last, *a moto perpetuo*, based largely on an insistent arpeggio of G major, and the two chief subjects built up above it have something of the character of the subject and counter-subject of a fugue. And their reappearances, interchanged between soloist and orchestra, may remind the listener of rondo form."

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JESÚS MARÍA SANROMÁ was born in 1903, in Puerto Rico, of Catalan parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize. His teachers have been Mme. Antoinette Szumowska in Boston, Alfred Cortot in Paris, and Artur Schnabel in Berlin. In 1924 he made his recital début in Boston, and in 1926 his orchestral début with Serge Koussevitzky and the Boston Symphony Orchestra. Subsequently he gave recitals in London, Paris, Berlin, Vienna, Madrid, Barcelona, and many American cities. He has appeared with several orchestras, and has played at the First Pan-American Chamber Music Festival in Mexico City, Library of Congress Festival in Washington, Pittsfield Festival, Worcester Festival, and Berkshire Festival. He has given the world premières of Hill's Concertino, Dukelsky's "*Dédicaces*," Piston's Concertino; the first performances in America of Honegger's Concertino, Stravinsky's "*Capriccio*," Ravel's Concerto (all with Koussevitzky and the Boston Symphony Orchestra), and of Hindemith's Third Piano Sonata. He resigned from his duties as pianist of the Boston Symphony Orchestra to devote himself to concert tours. He has recently returned from an extensive tour of South America.

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1885, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, could claim for Brahms' last symphony nothing more than that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale*, a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante*

Boston Symphony Orchestra

[Sixty-fifth Season, 1945-1946]

SERGE KOUSSEVITZKY, *Conductor*

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moderato with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wise men of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886), announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna*.*

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, in his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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- Bach, C. P. E. Concerto for Orchestra in D major
- Beethoven Symphonies Nos. 2 and 8; Missa Solemnis
- Berlioz Symphony, "Harold in Italy" (Primrose)
Three Pieces, "Damnation of Faust"
- Brahms Symphonies Nos. 3, 4
Violin Concerto (Heifetz)
- Copland "El Salón México"
- Debussy "La Mer," Sarabande
- Fauré "Pelléas et Mélisande," Suite
Elegy (Bedetti)
- Foote Suite for Strings
- Grieg "The Last Spring"
- Handel Larghetto (Concerto No. 12)
- Harris Symphony No. 3
- Haydn Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
- Liadov "The Enchanted Lake"
- Liszt Mephisto Waltz
- Mendelssohn Symphony No. 4 ("Italian")
- Moussorgsky "Pictures at an Exhibition"
Prelude to "Khovanstchina"
- Mozart Symphonies in A major (201); C major (338)
- Prokofieff Classical Symphony; Violin Concerto No. 2 (Heifetz);
"Lieutenant Kijé," Suite; "Love for Three Oranges,"
Scherzo and March; "Peter and the Wolf"
- Ravel Bolero; "Mother Goose," Suite
"Daphnis and Chloé," Suite No. 2 (new recording)
- Rimsky-Korsakov "The Battle of Kerjenetz"; Dubinushka
- Satie "Gymnopédie" No. 1
- Schubert "Unfinished" Symphony; "Rosamunde," Ballet Music
- Schumann Symphony No. 1 ("Spring")
- Sibelius Symphonies Nos. 2 and 5; "Pohjola's Daughter";
"Tapiola"; "Maiden with Roses"
- Strauss, J. Waltzes: "Voices of Spring," "Vienna Blood"
- Strauss, R. "Also Sprach Zarathustra"
"Till Eulenspiegel's Merry Pranks"
- Stravinsky Capriccio (Sanromá); Song of the Volga Barzemen
(arrangement)
- Tchaikovsky Symphonies Nos. 4, 6: Waltz (from String Serenade);
Overture "Romeo and Juliet"
- Vivaldi Concerto Grosso in D minor

movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the "Jupiter" Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

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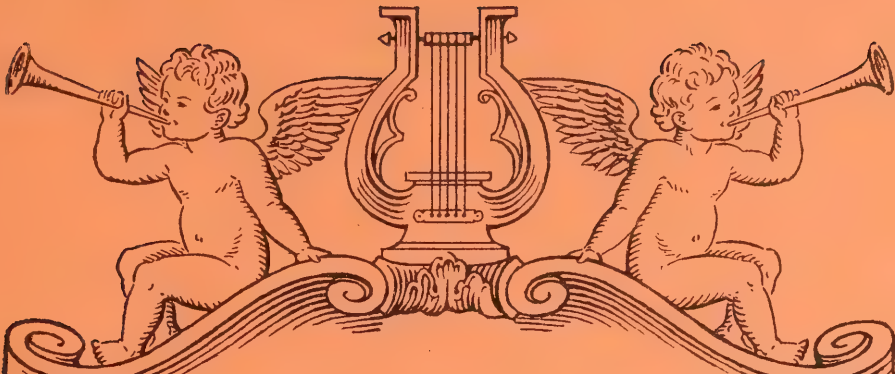
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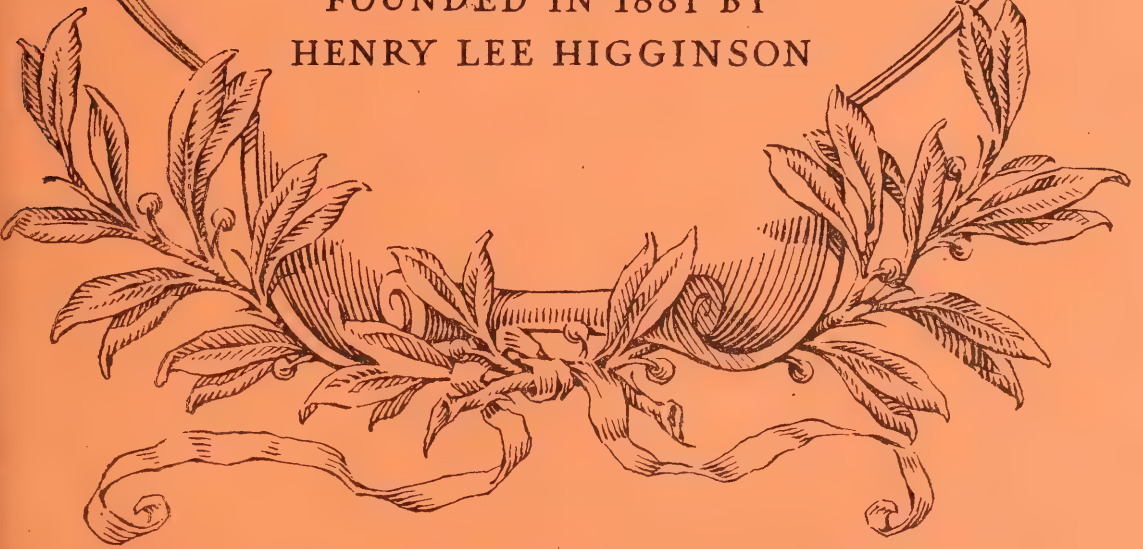
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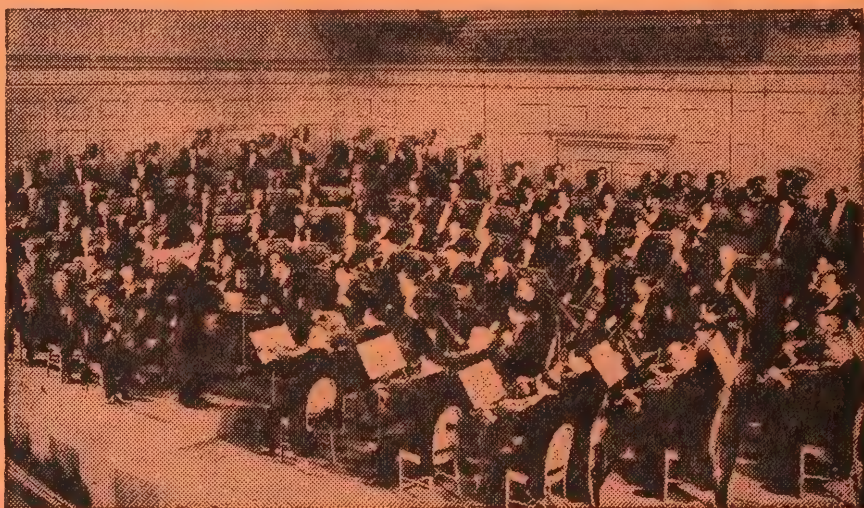
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Concert Bulletin

THURSDAY EVENING, *January 10*

with historical and descriptive notes by

JOHN N. BURK

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Programme

PROKOFIEFF....."Classical" Symphony, *Op.* 25

- I. Allegro
- II. Larghetto
- III. Gavotte: non troppo allegro
- IV. Finale: Molto vivace

PROKOFIEFF.....Symphony No. 5, *Op.* 100

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

INTERMISSION

SIBELIUS.....Symphony No. 2 in D major, *Op.* 43

- I. Allegretto
- II. Tempo andante, ma rubato
- III. { Vivacissimo; Lento e suave
- IV. { Finale: Allegro moderato

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"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the "*Symphonie Classique*" was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13 (?), 1945, when the composer conducted. The symphony has had its first American performances by the Boston Symphony Orchestra.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916–1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for

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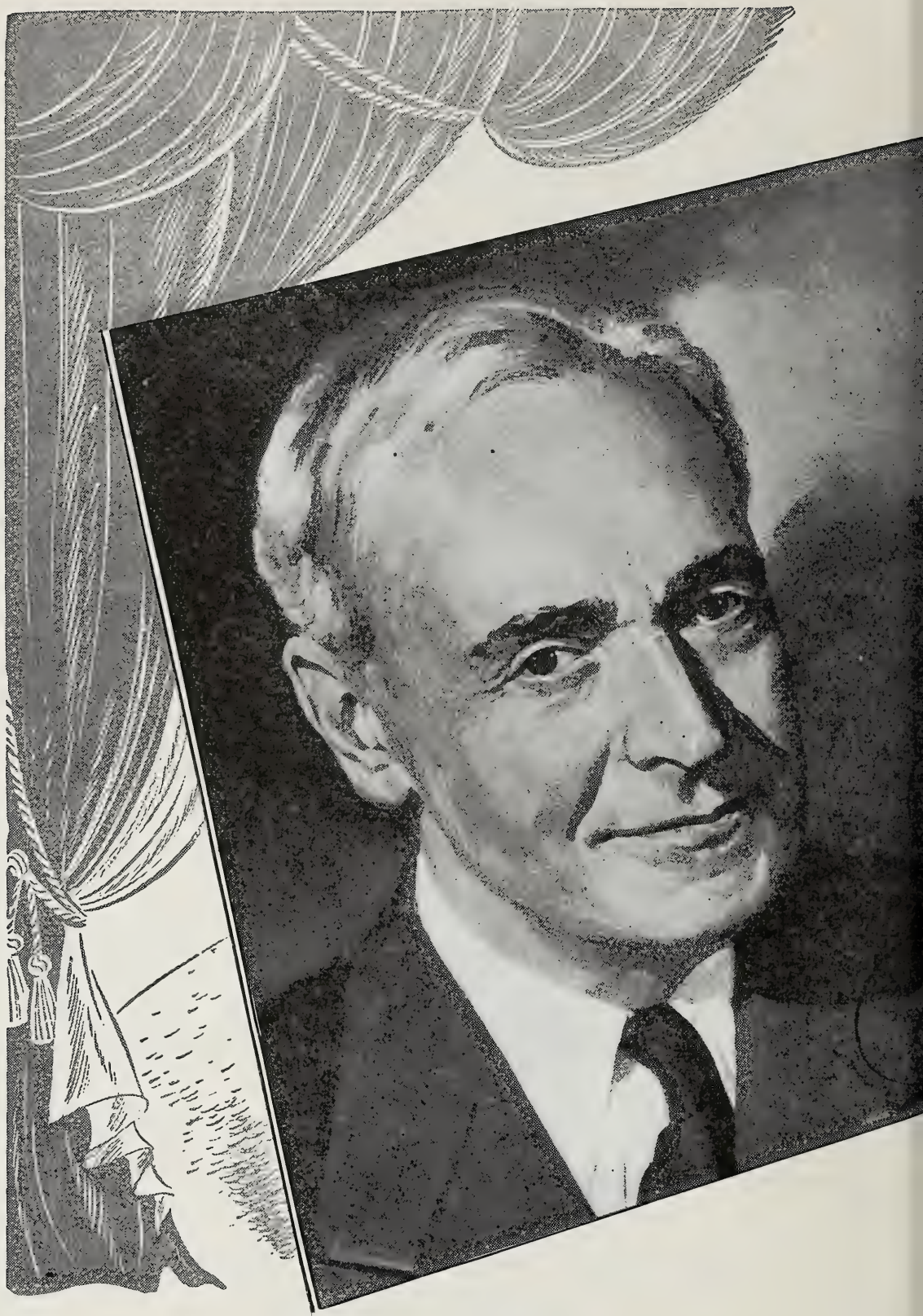
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several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.' "

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.' "

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, *Andante*, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense. The slow movement, *Adagio*, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso*, and after a brief tranquil passage for the divided 'cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

"When the war broke out," Prokofieff said to Mr. Magidoff in his recent interview, "I felt that everyone must do his share, and I began composing songs, marches for the front. But soon events assumed such gigantic and far-reaching scope as to demand larger canvases. I wrote the Symphonic Suite '1941,' reflecting my first impressions of the war. Then I wrote 'War and Peace.' This opera was conceived before the war, but the war made it compelling for me to complete it. Tolstoy's great novel depicts Russia's war against Napoleón, and then, as now, it was not a war of two armies but of peoples. Follow

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ing the opera I wrote the 'Ballad of an Unknown Boy' for orchestra, choir, soprano and dramatic tenor, to words of the poet Pavel Antokolsky. Finally I wrote my Fifth Symphony."

Discussing his opera "War and Peace," Prokofieff confessed to having been faced with the problem of compressing that panoramic novel into practicable operatic proportions.

"The greatest problem was the choice of material. The novel had too much one wanted to use. Another difficulty lay in my determination to use Tolstoy's prose rather than verses written on the basis of that prose. Here was where the help of my wife came in. The general dramatic conception of the opera is my own, but she did individual scenes and picked out the text usable for singing. Virtually all the lines of the opera belong to Tolstoy. Whenever the music was written before the text for it had been chosen, my wife searched and found in the novel words for the dialogue we lacked.' "

"The opera consists of eleven scenes," Mr. Magidoff explains, "the first six of which tell the story of Natasha and Andrei Bolkonsky, while the last five depict the war against Napoleon. One exception is the fifth scene, where Prokofieff shows the drama of the bewildered soul of a young girl with a warmth and tenderness remindful of Tchaikovsky. The war scenes seem to me more dramatic and musically rich than the scenes depicting the relationships of the heroes of the opera.

"'War and Peace' has not yet completely won over the Soviet music critics, who have, on the whole, succumbed to the beauty and power of Prokofieff's Fifth Symphony. Many of them quarrel violently with Prokofieff's lack of respect for many traditions of opera, including his neglect of long arias and what sounds to them an unpermissible misuse of recitative and the use of a blasphemous combination of sensitive lyricism and naturalistic prose.

"Prokofieff seems little concerned by either praise or condemnation and just goes on writing. His plans for 1945 include the rewriting of his Fourth Symphony, the completion of his first violin sonata, started in 1939, and plans for a Sixth Symphony."

Prokofieff's most recent work, "Ode for the End of the War," was scheduled for performance in Moscow on the twenty-eighth anniversary of the Soviet Revolution, November 7. The Ode is scored for eight harps, four grand pianos, three trumpets and three saxophones.

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SYMPHONY NO. 2, IN D MAJOR, *Op. 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible

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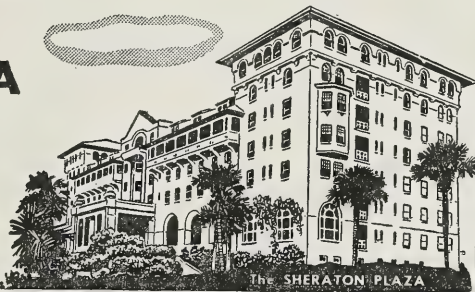
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in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening move-

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ment, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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SIXTY-FIFTH SEASON, 1945-1946

SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, JANUARY 21, at 8:00 o'clock

Programme

SIR ADRIAN BOULT *Conducting*

PURCELL.....Trumpet Tune and Air
(Arranged by Leslie Woodgate)
Trumpet Solo: GEORGES MAGER

IRELAND....."The Forgotten Rite"

ELGAR.....Variations on an Original Theme, *Op.* 36

Enigma: Andante

Variations:

I. "C. A. E." *L'istesso tempo*

VIII. "W. N." *Allegretto*

II. "H. D. S. — P." *Allegro*

IX. "Nimrod" *Moderato*

III. "R. B. T." *Allegretto*

X. "Dorabella — Intermezzo"

IV. "W. M. B." *Allegro di molto*

Allegretto

XI. "G. R. S." *Allegro di molto*

V. "R. P. A." *Moderato*

XII. "B. G. N." *Andante*

VI. "Ysobel" *Andantino*

XIII. "* * * — Romanza" *Moderato*

VII. "Troyte" *Presto*

XIV. "E. D. U. — Finale"

I N T E R M I S S I O N

VAUGHAN WILLIAMS.....Job: A Masque for Dancing (in nine scenes), founded on Blake's Illustrations to The Book of Job

Scene I. Introduction — Pastoral Dance — Saraband of the Sons of God

Scene II. Satan's Dance of Triumph

Scene III. Minuet of the Sons and Daughters of Job

Scene IV. { Job's Dream — Dance of Plague, Pestilence, Famine and Battle

Scene V. { Dance of the Messengers

Scene VI. { Dance of Job's Comforters — Job's Curse — A Vision of Satan

Scene VII. { Elihu's Dance of Youth and Beauty — Pavane of the Heavenly Host

Scene VIII. { Galliard of the Sons of the Morning; Altar Dance and Heavenly Pavane

Scene IX. { Epilogue

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SIR ADRIAN BOULT

THE career of a conductor is read on the one hand in his acquisitive and expanding years as musician, on the other in his programmes, his insinuations, his audiences. These matters would be eloquent in the case of Sir Adrian Boult if they could be covered within a short space. Even the outline of his development and the posts he has held is not without revelation of his particular qualities.

On leaving Oxford, the young man went to Leipzig to study at the Conservatorium, but perhaps with the even stronger intent of becoming "observer" once more at the Gewandhaus concerts, where Artur Nikisch was presiding. He observed the conductor from at least two angles — from behind as member of the audience and from the front as member of the Gewandhaus choir.

Returning to England and his home in Liverpool, he conducted provincial orchestras and festival concerts in England. He made his London debut in Queen's Hall in February, 1918. He conducted Diaghileff's *Ballet Russe* during its London seasons of 1918-1919. Likewise he conducted concerts of the Royal Philharmonic and British Symphony orchestras. It was in 1924 that he was appointed conductor of the City of Birmingham Orchestra, famous for its festivals. When the British Broadcasting Corporation concerts were organized in 1930, he was appointed to the important post of its musical director. The "B. B. C." orchestra has long been of the first importance in musical England, both by its public concerts and by its broadcasts as the official orchestra of the government controlled radio of Great Britain. He has made several visits to America, conducting the Boston Symphony concerts of January 11, 12, 18, 19 and 21, 1935, in Symphony Hall. He was knighted in 1937.

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TRUMPET TUNE AND AIR

By HENRY PURCELL

Born about 1658, in London (?); died there November 21, 1695

Arranged by LESLIE WOODGATE

"THE Trumpet Tune and Air," writes Mr. Woodgate,* "are taken from a book of pieces written for Harpsichord Solo. Although, in the book, the pieces follow each other, they are not actually intended to be played together. For the purpose of this particular transcription, however, I have started with the Trumpet Tune and the Air is used as a Trio after which the Trumpet Tune is repeated. The instrument on which the Tune is played is a Trumpet in D, and it is quite evident that although Purcell wrote the piece for Harpsichord he had the brass instrument in his mind as the notes written are those usually played on the D Trumpet. The Air is a perfect foil for the noble melody."

* Leslie Woodgate (born April 15, 1902) after considerable experience as chorister, organist, and choirmaster in the churches of London, became chorus master of the British Broadcasting Corporation in 1934.

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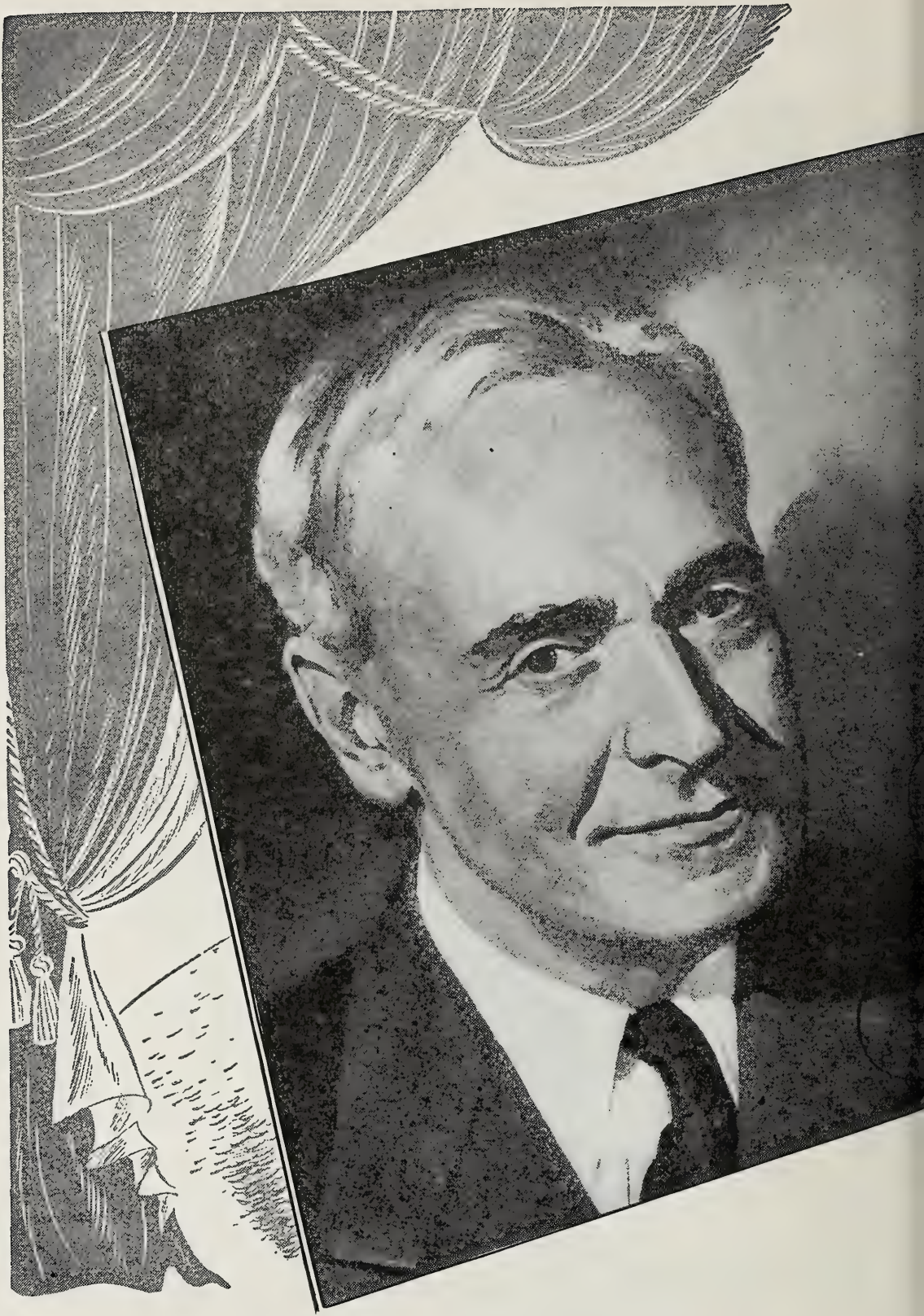
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PRELUDE, "THE FORGOTTEN RITE"

By JOHN IRELAND

Born in Bowden, Cheshire, August 13, 1879

John Ireland completed his Prelude "The Forgotten Rite" in 1913. The following orchestra is called for: three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, celesta, harp, and strings.

THIS work," according to Rosa Newmarch, "deals with certain mystical aspects of nature, the details of which the composer leaves to the imagination of the hearer. The title, however, seems to point to the infinitely distant ages when certain occult forces of nature were the objects of worship, and if we succeed in adjusting the mind to so vague and remote an atmosphere we shall probably come as near to the meaning of the work as its intentional mysticism will allow." The composer himself has been very reticent about explaining "the forgotten rite," wishing, no doubt, to leave the imagination of the listener to take its own course. As to the form of the piece, he has said no more than that "the musical structure unfolds itself from one harmonic and one melodic idea."

Miss Newmarch describes the score in this way:

The Prelude opens quietly with a soft figure in the strings which, together with a subdued horn-call, forms a kind of background to a theme first introduced by the bass clarinet and two horns in unison, heard throughout the work in many modified forms. (It should be noted that it is hardly possible with this work to speak of distinct themes appearing now in one instrument, now in another. The thematic material is continually and deliberately developed, and is constantly assuming new aspects.) This thematic idea is echoed at once by the wood-wind and violins, and leads to an impassioned *fortissimo* which, however, quickly subsides into a very soft statement of the introductory passage. The movement now becomes still quieter, and a whispering *tremolo* is heard in the strings, while the first oboe presents a new idea which is quickly assimilated and elaborated by other groups of instruments. While the horns are engaged in its transformation, at a slightly accelerated pace, a vigorous syncopated counterpoint is carried on in the upper strings. Once more the movement broadens, and a very strenuous passage leads to a sudden *pianissimo*. A series of harp *glissandos* terminate by a sharp, detached note on the celesta, and a murmuring accompaniment in the second clarinet and the violas is introduced. This only lasts for two bars, and gives way to a summing up of the thematic ideas which reappear once more hushed and, as it were, exhausted, and the music, which has strangely fascinating qualities, fades away as if lost in the distance.

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VARIATIONS ON AN ORIGINAL THEME, *Op. 36*

By SIR EDWARD ELGAR

Born at Broadheath, near Worcester, England, June 2, 1857; died in Worcester,
February 23, 1934

Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. The first performance in the United States was by the Chicago Orchestra, Theodore Thomas, conductor, January 4, 1902. The variations were first performed at the concerts of the Boston Symphony Orchestra December 26, 1903, Wilhelm Gericke, conductor, and repeated April 9, 1910; February 25, 1927; January 19, 1934 (Sir Henry Wood conducting).

The following orchestra is called for: two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, bass drum, cymbals, organ and strings.

The score, dated "Malvern, 1899," is dedicated "to my friends pictured within."

Enigma — The theme (*Andante* 4-4) begins in the strings in a somber G minor, which after a short phrase in G major, for a fuller orchestra, is repeated. Its contour of delayed stress and the falling sevenths will be readily recognizable later.

I. (C. A. E.) *Andante*, G minor, 4-4.

This variation has been identified as Alice Elgar, the composer's wife. According to Felix Borowski, Lady Elgar "is not only a musician of keen discernment, but has written the texts of a number of her husband's songs." The theme is rhythmically transformed, orchestrally elaborated, ending in a gentle *pianissimo*.

II. (H. D. S.-P.) *Allegro*, G minor, 3-8.

This was H. D. Stuart-Powell, a pianist who often played trios to Elgar's violin and Nevinson's 'cello. A pervading staccato figure in the strings could suggest a pianist exercising his fingers.

III. (R. B. T.) *Allegretto*, G major, 3-8.

Richard Baxter Townshend was an amateur actor with the knack of throwing his deep voice into a high falsetto. The oboe, *scherzando*, plays with the theme, the bassoon and 'cellos answer.

IV. (W. M. B.) *Allegro di molto*, G major and minor, 3-4.

This refers to William M. Baker, a "Gloucestershire squire of the old-fashioned type; scholar, gentleman, keen amateur of music, a man of abundant energy" (so writes Ivor Atkins, who knew Elgar and his friends). Here for the first time we have the full orchestral sonority, in a forthright declaration.

V. (R. P. A.) *Moderato*, C minor, 12-4, 4-4.

This is Richard Arnold, the son of Matthew Arnold, the poet and

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critic. The strings develop a new broad counter melody, *largamente*. The music indicates a man of depth and versatility.

VI. (Ysobel) *Andantino*, C major, 3-2.

Miss Isabel Fenton was a viola player who took part in frequent sessions of chamber music at Malvern — an enthusiastic amateur. A viola solo is suitably prominent.

VII. (Troyte) *Presto*, C major, 4-4.

The reference is to Arthur Troyte Griffith — “a well-known figure at Malvern,” writes Ivor Atkins in his interesting revelations about Elgar’s group of friends,* “a refreshing but highly argumentative Harrovian with whom Elgar delighted to spar.” This tumultuous variation would indicate heated conviction.

VIII. (W. N.) *Allegretto*, G major, 6-8.

This was Miss Winifred Norbury, of Worcester. “At the time the Variation was written,” we quote Ivor Atkins again, Miss Norbury “was living in a charming old-world house in this country. The picture Elgar has painted here is of a gracious lady who reflected to him the old-world courtesy of another age.”

IX. (Nimrod) *Moderato*, E-flat major, 3-4.

August Jaeger, editor of *The Musical Times* and adviser to the music publishing firm of Novello and Company. Hence a business man of music, but, as the variation eloquently attests, a passionate devotee of the art. (The title is easily solved, since “Jaegar” means “hunter” in German, and Nimrod, son of Cush, was the biblical hunter.) Elgar, confessing the origin of this variation, called it the “record of a long summer evening talk, when my friend Jaeger grew nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements.”

X. (Dorabella: Intermezzo) *Allegretto*, G major, 3-4.

This was Miss Dora Penny. “It is the picture of a lady, then Miss Penny, the charm of whose conversation was much enhanced by a pretty hesitation in speech.” The composer himself spoke of this music as “a dance of fairy-like lightness,” and it will be seen with what rare tact he treated what might have been a delicate point.

XI. (G. R. S.) *Allegro di molto*, G minor, 2-2.

Here we have George Robertson Sinclair, organist at Hereford Cathedral, and Elgar’s neighbor. One would naturally be reminded of furious passage work at the organ, but Sir Ivor Atkins prefers to discover in it Sinclair’s bulldog Dan, “hurling himself down the bank of the Wye, paddling against the current,” barking abruptly, and at last “engaged in a little ratting at the water’s edge.”

* *The Musical Times*, April and May, 1934.

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XII. (B. G. N.) *Andante*, G minor, 4-4.

Basil Nevinson. "It would be easy to guess from the nature of the opening," writes Atkins, "that Basil Nevinson was a 'cello player. And such was the case: he used to take part in pianoforte trios with Elgar and Stuart-Powell."

XIII. (***: Romanza) *Moderato*, G major, 3-4.

As in the Intermezzo, there is no more than a trace of the original theme to be found. Sir Edward's three stars in the place of initials have not prevented those close to him from knowing that he was thinking of Lady Mary Lygon (later Lady Mary Trefusis). At that time she was on the high seas, bound for Australia, and the composer has let it be known that "drums suggest the distant throb of the engines of a liner," over which the clarinet quotes a passage from Mendelssohn's "Calm Sea and Prosperous Voyage."

XIV. (E. D. U.: Finale) *Allegro*, G major, 4-4.

The initials are a disguised form of "Edoo," his wife's nickname for "Edward." This finale thus appears as the composer's own summation of a theme he has presented in the light of other personalities. It serves the further purpose of satisfying Hans Richter's insistence that the whole work be brought to a rounded conclusion. And above this it brings in another number and avoids the curse of thirteen. This conclusion is considerably developed, with reminiscences of what has gone before.

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JOB: A MASQUE FOR DANCING
FOUNDED ON BLAKE'S "ILLUSTRATIONS OF THE BOOK OF JOB"

By RALPH VAUGHAN WILLIAMS

Born at Down Amprey, England, October 12, 1872

The music of "Job" was first performed in concert form at the Norwich (England) Festival of 1930. The first stage performance was given by the Camargo Society at the Cambridge Theatre, London, in July, 1931, with the choreography by Ninette de Valois, setting and costumes by Gwendolen Raverat. Constant Lambert conducted. The first danced performance in America was at the Lewisohn Stadium in New York, August 24-26, 1931, by the Denishawn Dancers, including Ruth St. Denis and Ted Shawn. Hans Lange conducted. The first concert performance in this country was by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, November 26, 1936.

"Job" is scored for three flutes, piccolo and bass flute, two oboes and English horn, two clarinets and bass clarinet, E-flat saxophone, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, two harps, organ, timpani, percussion (side drum, triangle, bass drum, cymbals, xylophone, glockenspiel, tam-tam), and strings.

The score is dedicated "To Adrian Boult."

SCENE I

"Hast thou considered my servant Job?"

INTRODUCTION (*Largo sostenuto*)

Job and his family are sitting in quiet contentment surrounded by flocks and herds, as in Blake's Illustration I. Shepherds and husbandmen cross the stage and pay Job homage. Everyone kneels. Angels appear at the side of the stage. All go off except Job and his wife.

PASTORAL DANCE OF JOB'S SONS AND DAUGHTERS (*Allegro piacevole*)

Satan enters and appeals to God. Heaven gradually opens and displays God sitting in majesty, surrounded by the sons of God (as in Blake's second engraving). The line of Angels stretches from Earth to Heaven.

SARABAND OF THE SONS OF GOD (*Andante con moto*)

All bow down in adoration. God arises in his majesty and beckons to Satan. Satan steps forward at God's command. A light falls on Job. God regards him with affection and says to Satan, "Hast thou considered my servant Job?" Satan says, "Put forth thy hand now and touch all that he hath, and he will curse thee to thy face." God says, "All that he hath is in thy power." Satan departs. The dance of homage begins again. God leaves his throne. The stage darkens.

SCENE II

"And Satan went out from the presence of the Lord." (Blake V.)

SATAN'S DANCE OF TRIUMPH (*Presto*)

The stage gradually lightens. Heaven is empty, and God's throne vacant. Satan is alone. A light falls on him, standing at the bottom of the steps of Heaven. Satan ascends the steps. The hosts of Hell enter running, and kneel before him. Satan, in wild triumph, seats himself upon the throne of God.

SCENE III

"Then came a great wind and smote the four corners of the house and it fell upon the young men and they are dead." (Blake III.)

MINUET OF THE SONS OF JOB AND THEIR WIVES (*Andante con moto*)

Job's sons and their wives enter and dance. They hold golden wine-cups in their hands, which they clash. Satan enters from above. The dance stops suddenly. The dancers fall dead (Tableau as in Blake III).

SCENE IV

"In thoughts from the visions of the night . . . fear came upon me and trembling." (Blake VI.)

JOB'S DREAM (*Lento moderato — Allegro*)

Job is lying asleep. Job moves uneasily in his slumbers. Satan enters. He stands over the prostrate Job and calls up terrifying Visions of Plague, Pestilence, Famine, Murder, and Sudden Death, who posture before Job. (See Blake's terrific Illustration XI.) The dancers, headed by Satan, make a ring around Job. The vision gradually disappears. (Scene V follows without a break.)

SCENE V

"There came a Messenger." (Blake IV.)

DANCE OF THE THREE MESSENGERS (*Lento*)

Job awakens from his sleep and perceives three messengers, who arrive one after the other, telling him that all his wealth is destroyed. A sad procession passes across the back of the stage, culminating in the funeral cortège of Job's sons and their wives. Job still blesses God. "The Lord gave and the Lord taketh away, blessed be the name of the Lord."

SCENE VI

"Behold, happy is the man whom God correcteth."

DANCE OF JOB'S COMFORTERS (*Andante doloroso*)

Satan introduces in turn Job's three Comforters (three wily hypocrites). Their dance is at first one of pretended sympathy, but develops into anger and reproach (Blake VII and X). Job stands and curses God — "Let the day perish wherein I was born" (Blake VIII). Heaven gradually becomes visible, showing mysterious figures, veiled and sinister, moving in a sort of parody of the Sons of God in Scene I. Heaven becomes brightly lighted, and the figures, throwing off their veils, display themselves as Satan enthroned, surrounded by the hosts of Hell. Satan stands. Job and his friends cower in terror. The vision gradually disappears.

(Scene VII follows without a break.)

SCENE VII

ELIHU'S DANCE OF YOUTH AND BEAUTY (*Andante tranquillo — Allegretto*)

Enter Elihu, a beautiful youth. "I am young, and ye are very old, wherefore I was afraid." (Blake XII.)

PAVANE OF THE SONS OF THE MORNING (*Andante con moto*) (Blake XIV.)

Heaven gradually shines behind the stars. Dim figures are perceived, dancing a solemn dance. As Heaven grows lighter, they are seen to be the Sons of the Morning dancing before God's throne, "When the Morning Stars Sang Together, and all the Sons of God shouted for joy."

SCENE VIII

"All the Sons of God shouted for joy."

GALLIARD OF THE SONS OF THE MORNING

Satan claims the victory over Job, and is banished by God from Heaven.

ALTAR DANCE (*Allegro tranquillo — Lento*)

The curtain rises. Enter (on earth) young men and women playing instruments; others bring stones and build an altar, which they decorate with flowers. Job blesses the altar (Blake XVIII). The Heavenly dance begins again, while the dance on earth continues.

(Scene IX follows without a break.)

SCENE IX

"So the Lord blessed the latter end of Job more than his beginning."
(Blake XXI.)

EPILOGUE (*Largo sostenuto*)

The setting is the same as that of the opening scene. Job sits with his wife beneath the patriarchal oak. His friends come up one by one and give him presents. Job stands and gazes on the distant cornfields. His three daughters enter slowly, and sit at his feet. He stands and blesses them. The curtain falls slowly.



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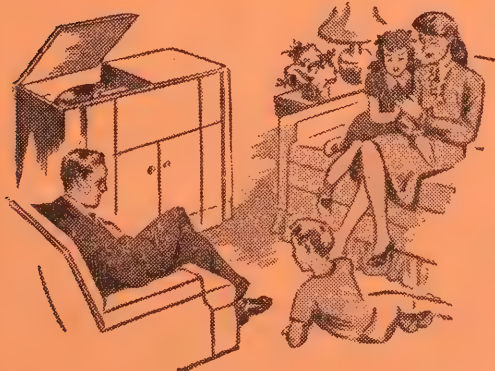
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SIR ADRIAN BOULT

Born in Chester, England, in 1889, the son of a talented musician and writer, Adrian Boult has always shown an extraordinary aptitude for music. He entered Oxford at the age of nineteen, where he sang in choirs and choruses and coached and rehearsed operatic performances.

On leaving Oxford, he went to Leipzig to study at the Conservatorium. In 1914 he joined the musical staff of the Covent Garden Opera and conducted the Royal Philharmonic Society and other London concerts.

When the British Broadcasting Corporation concerts were organized in 1930, he was appointed to the important post of its musical director. The "B.B.C." orchestra has long been of the first importance in musical England, both by its public concerts and by its broadcasts as the official orchestra of the government-owned radio of Great Britain. He visited the United States in 1935, conducting the Boston Symphony concerts in Symphony Hall, Boston, and as guest conductor of the National Broadcasting Company orchestra. He was knighted in 1937.

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(Arranged by Leslie Woodgate)

Ireland *"The Forgotten Rite"*

Elgar *Variations on an Original Theme, Op. 36*

Enigma: Andante

Variations:

- | | |
|---------------------------------|--------------------------------------|
| I. "C. A." L'istesso tempo | IX. "Nimrod" Moderato |
| II. "H. D. S—P." Allegro | X. "Dorabella—Intermezzo"
Allegro |
| III. "R. B. T." Allegretto | XI. "G. R. S." Allegro di molto |
| IV. "W. M. B." Allegro di molto | XII. "B. G. N." Andante |
| V. "R. P. A." Moderato | XIII. "* * * —Romanza"
Moderato |
| VI. "Ysobel" Andantino | XIV. "E. D. U.—Finale" |
| VII. "Troyte" Presto | |
| VIII. "W. N." Allegretto | |

INTERMISSION

Brahms *Symphony No. 1 in C minor, Op. 68*

- I. Un poco sostenuto
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; allegro non troppo, ma con brio

(continued on page eight)

With historical and descriptive notes by

JOHN N. BURK

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ANNOTATIONS

TRUMPET TUNE AND AIR

By HENRY PURCELL

Born about 1658 in London (?); died there November 21, 1695

Arranged by LESLIE WOODGATE

"The Trumpet Tune and Air," writes Mr. Woodgate, "are taken from a book of pieces written for Harpsichord Solo. Although, in the book, the pieces follow each other, they are not actually intended to be played together. For the purpose of this particular transcription, however, I have started with the Trumpet Tune and the Air is used as a Trio after which the Trumpet Tune is repeated. The instrument on which the Tune is played is a Trumpet in D, and it is quite evident that although Purcell wrote the piece for Harpsichord he had the brass instrument in his mind as the notes written are those usually played on the D Trumpet. The Air is a perfect foil for the noble melody."

PRELUDE, "THE FORGOTTEN RITE"

By JOHN IRELAND

Born in Bowden, Cheshire, August 13, 1879

"This work," according to Rosa Newmarch, "deals with certain mystical aspects of nature, the details of which the composer leaves to the imagination of the hearer. The title, however, seems to point to the infinitely distant ages when certain occult forces of nature were the objects of worship, and if we succeed in adjusting the mind to so vague and remote an atmosphere we shall probably come as near to the meaning of the work as its intentional mysticism will allow."

VARIATIONS ON AN ORIGINAL THEME, Op. 36

By SIR EDWARD ELGAR

Born at Broadheath, near Worcester, England, June 2, 1857: died in Worcester, February 23, 1934.

"One evening, after a long and tiresome day's teaching, according to the composer's account, Elgar 'musingly played on the piano the theme as it now stands.' His wife asked, 'What's that?' 'Nothing,' he replied, 'but something might be made of it.' So there developed the 'Variations on an Original Theme.' Over each variation the composer inscribed the initials of a friend.

Enigma—The theme (*Andante* 4-4) begins in the strings in a somber G minor, which after a short phrase in G major for a fuller orchestra, is repeated. Its contour of delayed stress and the falling sevenths will be readily recognizable later.

I. (C. A. E.) *Andante*, G minor, 4-4.

The variation has been identified as Alice Elgar, the composer's wife.

II. (H. D. S. — P.) *Allegro*, G minor, 3-8.

This was H. D. Steuart—Powell, a pianist who often played trios to Elgar's violin and Nevinson's 'cello. A pervading staccato figure in the strings could suggest a pianist exercising his fingers.

III. (R. B. T.) *Allegretto*, G major, 3-8.

Richard Baxter Townshend was an amateur actor with the knack of throwing his deep voice into a high falsetto. The oboe, *scherzando*, plays with the theme, the bassoon and cellos answer.

(Continued on Page 10)

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PROGRAM (Continued)

IV. (W.M.B.) *Allegro di molto*, G major and minor, 3-4.

This refers to William M. Baker, a "Gloucestershire squire of the old-fashioned type; scholar, gentleman, keen amateur of music, a man of abundant energy."

V. (R. P. A.) *Moderato*, C minor, 12-4, 4-4.

This is Richard Arnold, the son of Matthew Arnold, the poet and critic. The strings develop a new broad counter melody, *largamente*. The music indicates a man of depth and versatility.

VI. (Ysobel) *Andantino*, C major, 3-2.

Miss Isabel Fenton was a viola player who took part in frequent sessions of chamber music at Malvern—an enthusiastic amateur. A viola solo is suitably prominent.

VII. (Troyte) *Presto*, C major, 4-4.

The reference is to Arthur Troyte Griffith

VIII. (W.N.) *Allegretto*, G major, 6-8.

This was Miss Winifred Norbury, of Worcester. "At the time the Variation was written," we quote Ivor Atkins again, Miss Norbury "was living in a charming old-world house in this country. The picture Elgar has painted here is of a gracious lady who reflected to him the old-world courtesy of another age."

IX. (Nimrod) *Moderato*, E-flat major, 3-4.

August Jaeger, editor of *The Musical Times* and advisor to the music publishing firm of Novello and Company.

(Continued on Page 12)

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X. (Dorabella: Intermezzo) *Allegretto*, G major, 3-4.

This was Miss Dora Penny. "It is the picture of a lady, then Miss Penny, the charm of whose conversation was much enhanced by a pretty hesitation in speech."

XI. (G. R. S.) *Allegro di molto*, G minor, 2-2.

Here we have George Robertson Sinclair, organist at Hereford Cathedral, and Elgar's neighbor.

XII. (B. G. N.) *Andante*, G minor, 4-4.

Basil Nevinston. "It would be easy to guess from the nature of the opening," writes Atkins, "that Basil Nevinston was a 'cello player."

XIII. (***) Romanza) *Moderato*, G major, 3-4.

As in the Intermezzo, there is no more than a trace of the original theme to be found. Sir Edward's three stars in the place of initials have not prevented those close to him from knowing that he was thinking of Lady Mary Lygon (later Lady Mary Trefusis).

XIV. (E. D. U.: Finale) *Allegro*, G major, 4-4.

The initials are a disguised form of "Edoo," his wife's nickname for "Edward." This finale thus appears as the composer's own summation of a theme he has presented in the light of other personalities.

SYMPHONY IN C MINOR, NO. 1. Op. 68

By JOHANNES BRAHMS

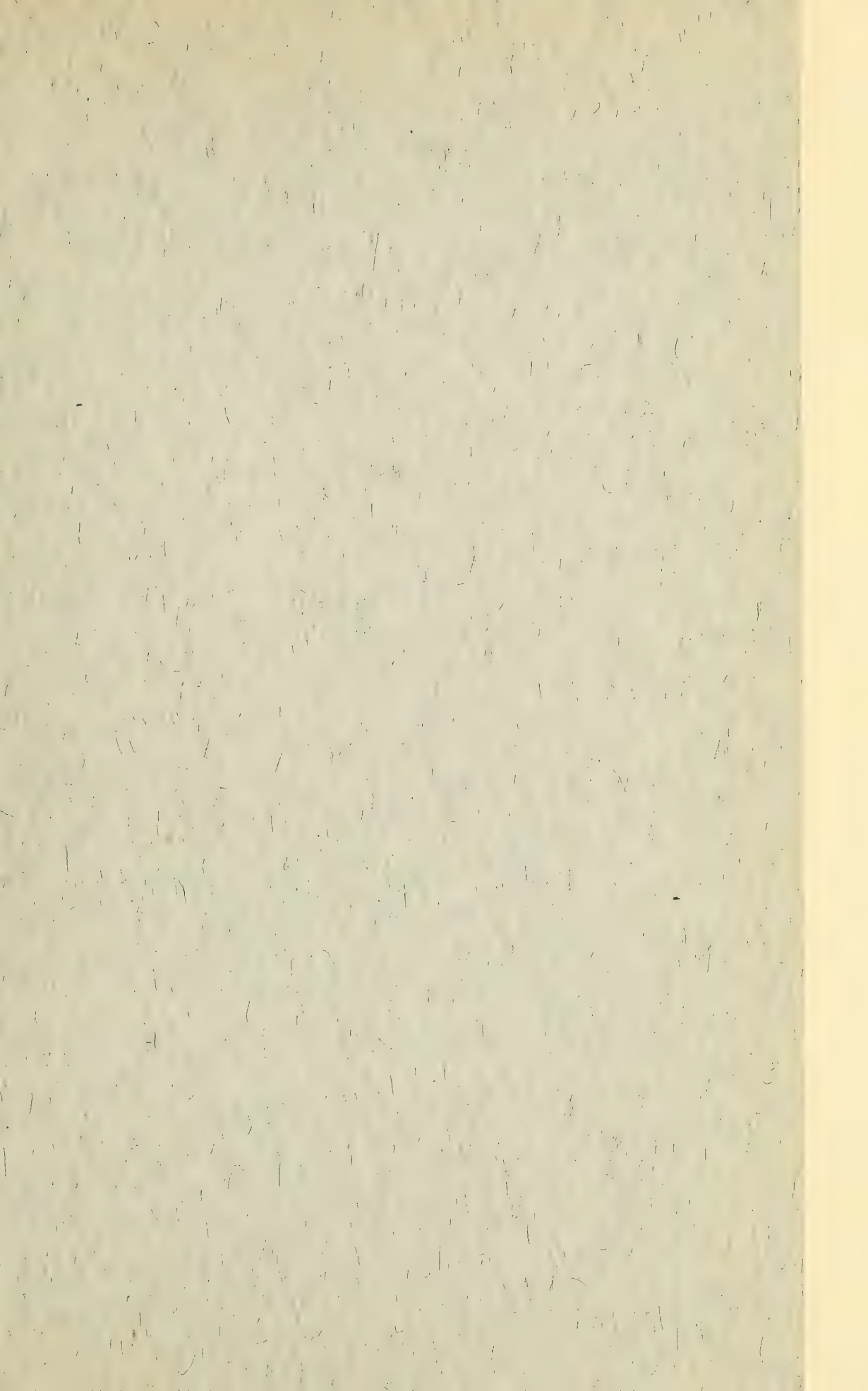
Born at Hamburg, May 7, 1833, died at Vienna, April 3, 1897

"The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one of the great exordiums of music—a majestic upward sweep of the strings against the phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms's symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto*! No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable—a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity"—a shy bird, even on Olympus—is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: 'There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep'.—Lawrence Gilman.



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Serge Koussevitzky, Conductor

Wednesday evening, January 23, 1946
at 8:15 o'clock

PROGRAMME

SIR ADRIAN BOULT CONDUCTING

Purcell.Trumpet Tune and Air

Ireland. "The Forgotten Rite"

Elgar. Variations on an Original
Theme, Op. 36

INTERMISSION

Brahms.Symphony No. 1 in C minor,
Opus 68

Auspices

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MOSQUE THEATRE

NEWARK

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

Thursday Evening, February 14, 1946, at 8:40

PROGRAMME

Berlioz. Overture, "The Roman Carnival,"
Op. 9

Moussorgsky. Prelude to "Khovanstchina"

Prokofieff. "Romeo and Juliet," Ballet,
Second Suite, Op. 64

INTERMISSION

Franck. Symphony in D minor

Auspices
Griffith Music Foundation
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WOOLSEY HALL

NEW HAVEN

Monday Evening, March 11, 1946
at 8:30 o'clock

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

PROGRAMME

- Beethoven. Symphony No. 1 in C major,
Op. 21
- Britten. Passacaglia and Four Sea Inter-
ludes from the Opera, "Peter
Grimes," Op. 33

INTERMISSION

- Bach. Brandenburg Concerto No. 5 in
D major, for Orchestra with
Piano, Violin and Flute
- Kabalevsky. Symphony No. 2, Op. 19

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CARNEGIE HALL

NEW YORK

Tuesday Evening, March 12, 1946

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

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PROGRAMME

Copland. "Quiet City," for Trumpet, English
Horn and Strings

Trumpet: Roger Voisin
English Horn: Louis Speyer

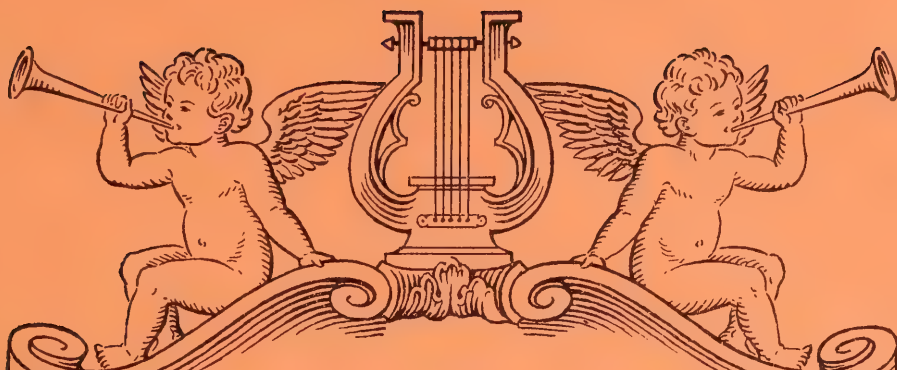
Rachmaninoff. Concerto in D minor, No. 3,
for Pianoforte with Orchestra,
Op. 30

Intermission

Tchaikovsky. Symphony No. 6 in B minor,
"Pathétique," Op. 74

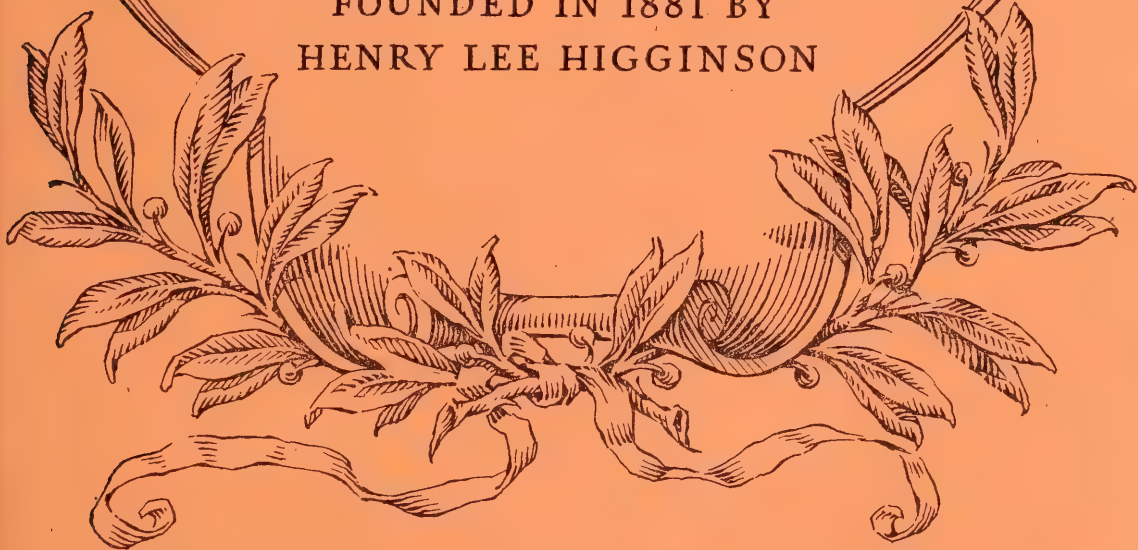
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Concert Bulletin

THURSDAY EVENING, MARCH 14

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THURSDAY EVENING, MARCH 14

PROGRAMME

BEETHOVEN.....Overture to "Coriolan," *Op. 62* (after Collin)

PROKOFIEFF.....Symphony No. 5, *Op. 100*

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op. 98*

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

BALDWIN PIANO

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OVERTURE TO "CORIOLAN," *Op. 62* (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

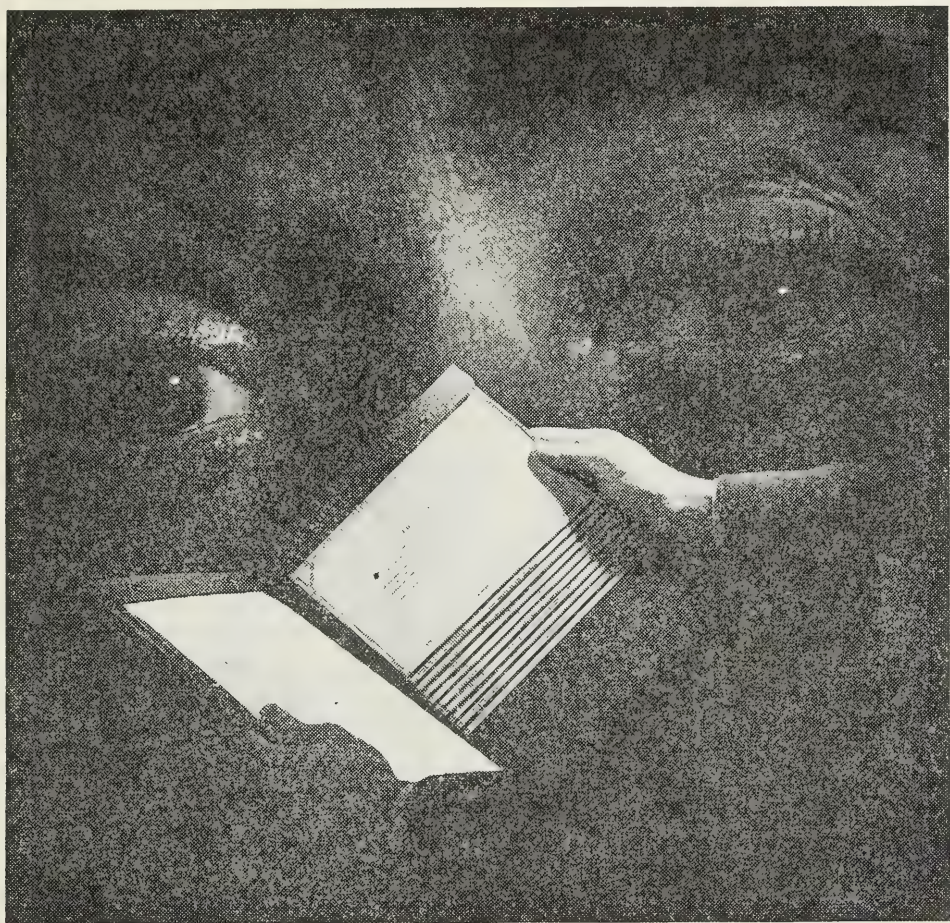
Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807. The Overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin.

The orchestration is the usual one of Beethoven's overtures: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

AFTER "Fidelio," Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's "Macbeth" for which Heinrich Joseph von Collin, a dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook: "Overture Macbeth falls immediately into the chorus of witches." But the libretto did not progress beyond the middle of the second act, and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807. But his association with Collin resulted in an overture intended for performance with the spoken tragedy "Coriolan." The play had been first performed in 1802 (then with entr'acte music arranged from Mozart's "Idomeneo"), and had enjoyed a considerable vogue which was largely attributable to the acting of Lange in the title part. The popularity of "Coriolan" had definitely dropped, however, when Beethoven attached himself to the subject. Thayer points out that the play was billed only once in Vienna between the years 1805 and 1809. The single performance was on April 24, 1807, and even at this performance Thayer does not believe that the Overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any set commission. The piece was accepted forthwith as a concert overture, and in this form became at once useful at the concerts, or "academies" as they were called, where Beethoven's music was played.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly upon the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's Lives, and a set of Shakespeare in the translation of Eschenburg, with many passages underlined.

The tale of "Coriolanus," as related by Plutarch, is in itself exciting dramatic material (details of this tale has been questioned by historians). Coriolanus, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians, who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive, overbearing, scorned and



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openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.

Collin's treatment differs from Shakespeare's principally in that the action is concentrated into a shorter and more continuous period. Collin begins at the point where Coriolanus, banished from Rome, takes stormy leave of his family and marches furiously from the city. After this first scene, the entire action takes place within the Volscian lines. Shakespeare depicts Coriolanus as a lone and striking figure in the midst of constant crowd movement, spurring his legions to the capture of Corioli, the Volscian capital, or flinging his taunts against the Roman rabble as they threaten to throw him to his death from the Tarpeian rock. The character of Coriolanus is indelibly drawn by Shakespeare in the fulsome and succulent oaths which he hurls at his enemies. The mother and wife become immediately human and endearing figures as Shakespeare presents them, and at the end, the nobility and pathos of Volumnia* dominates the scene. Collin, on the other

* Collin, strangely enough, transfers the name "Volumnia" from the mother to the wife.

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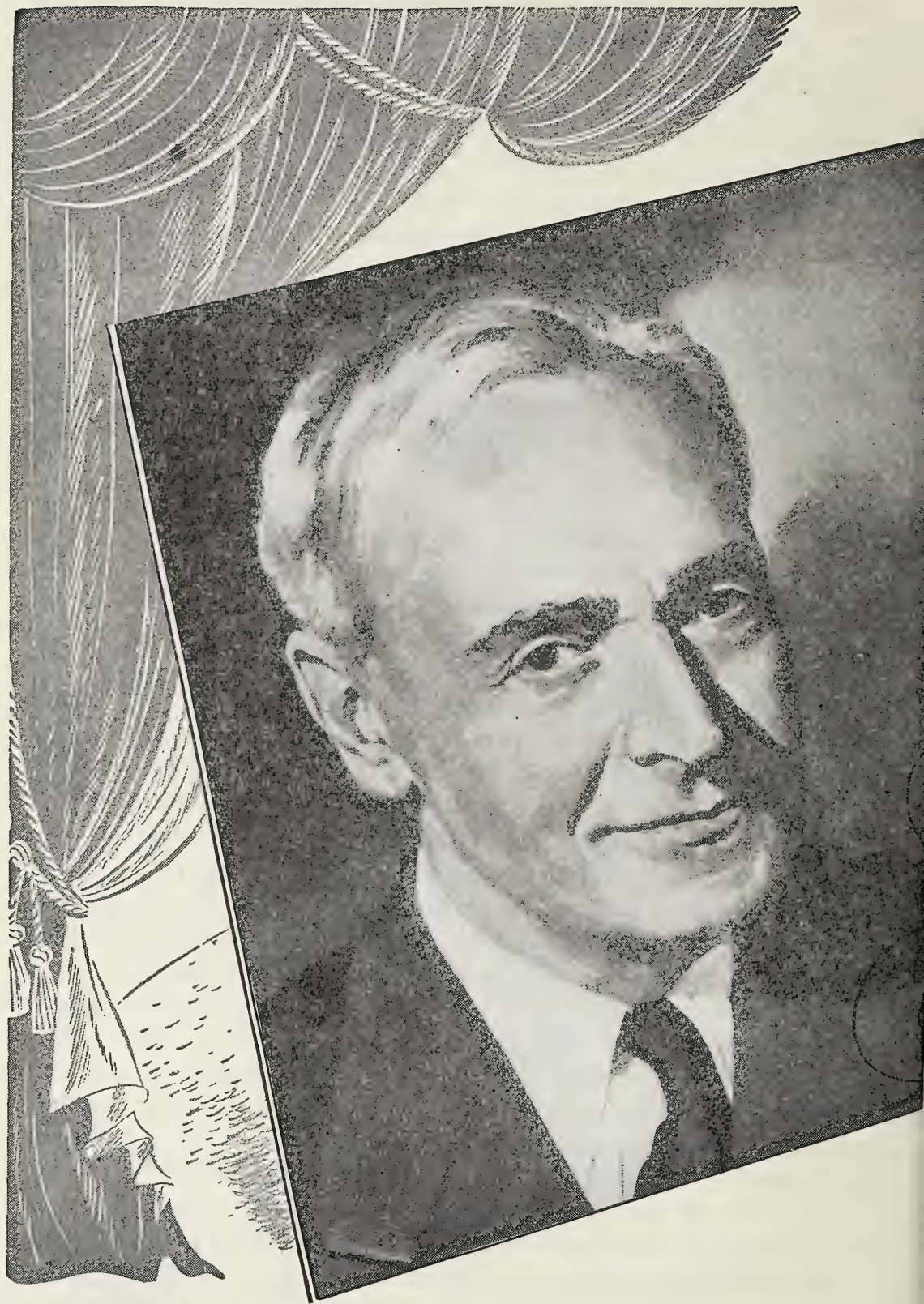
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hand, holds Coriolanus as the central and dominating figure throughout. His characters in action are more idealized and formalized, as if in the manner of the Greek tragedians. Fate and avenging furies threaten and at last destroy him. There is a persistence of intense dramatic conflict within the soul of the all-conquering leader. Collin stresses the solemn oath of fealty until death which he has made to the Volscians and which his sense of honor forbids him to break, even when he is confronted with the destruction of Rome, of his family, and of himself. The famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

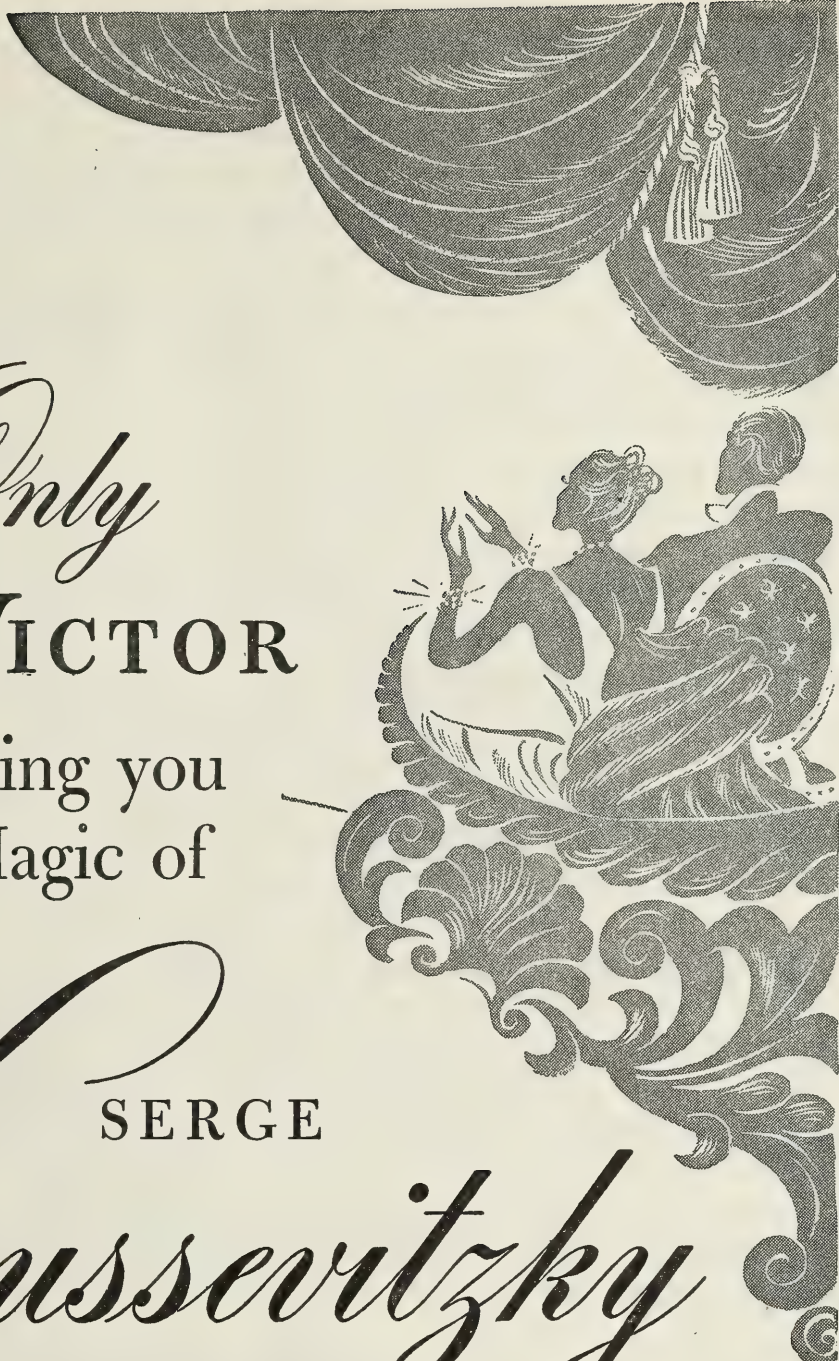
Richard Wagner, describing this music, saw the struggle between mother and son in this same scene as the subject of the overture. He wrote in part: "Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we may conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form: then we here have such a scene before us in utmost possible sublimity and thrillingness of content."

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the "Coriolan" overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.



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SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13 (?), 1945, when the composer conducted. The symphony has had its first American performances by the Boston Symphony Orchestra.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916-1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.'"

"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, *Andante*, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unrelenting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense.

The slow movement, *Adagio*, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso*, and after a brief tranquil passage for the divided 'cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

"When the war broke out," Prokofieff said to Mr. Magidoff in his recent interview, "I felt that everyone must do his share, and I began composing songs, marches for the front. But soon events assumed such gigantic and far-reaching scope as to demand larger canvases. I wrote the Symphonic Suite '1941,' reflecting my first impressions of the war. Then I wrote 'War and Peace.' This opera was conceived before the war, but the war made it compelling for me to complete it. Tolstoy's great novel depicts Russia's war against Napoleon, and then, as now, it was not a war of two armies but of peoples. Following the opera I wrote the 'Ballad of an Unknown Boy' for orchestra,

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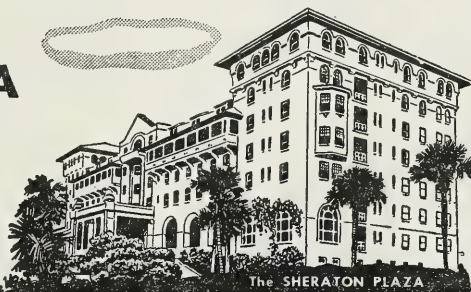
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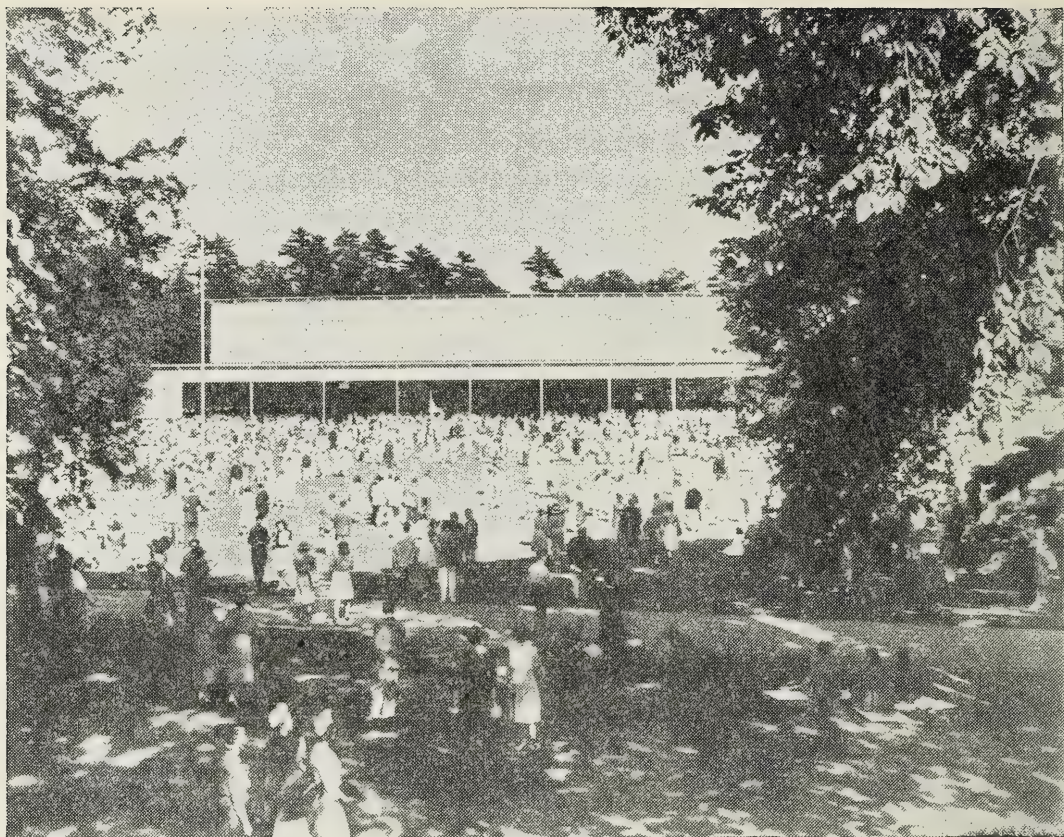
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Intermission Time at a Berkshire Festival

BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

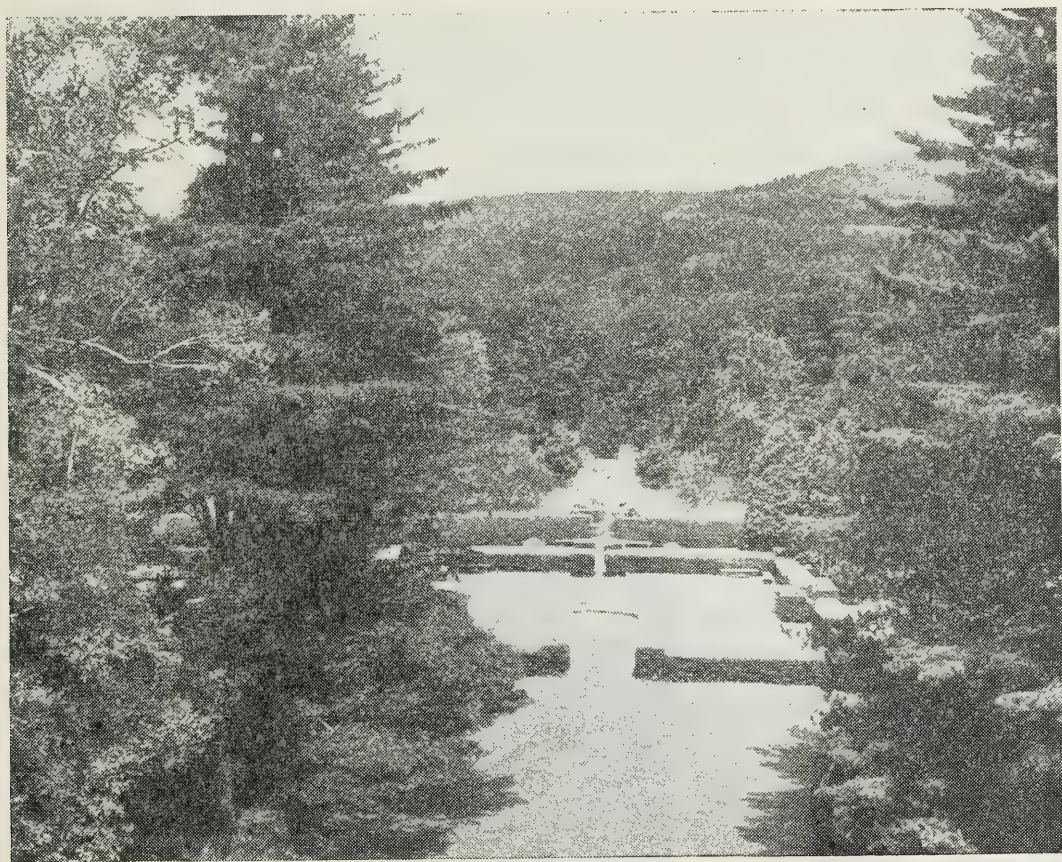
The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (Eroica), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "Die Meistersinger," Stravinsky's "Petrouchka" Suite, Shostakovitch's Fifth Symphony, and Copland's Suite "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's *Fantastic Symphony*, Schumann's *'Cello Concerto*, Strauss's "*Till Eulenspiegel's Merry Pranks*," Moussorgsky's "*Khovanstchina*" *Prelude*, Prokofieff's *Fifth Symphony*, Martinu's *Violin Concerto*, Thompson's "*Testament of Freedom*," and Beethoven's *Ninth Symphony*.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "*Peter Grimes*," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, address G. E. Judd, Manager, Symphony Hall, Boston 15, Mass.



Tanglewood Gardens

choir, soprano and dramatic tenor, to words of the poet Pavel Antokolsky. Finally I wrote my Fifth Symphony."

Discussing his opera "War and Peace," Prokofieff confessed to having been faced with the problem of compressing that panoramic novel into practicable operatic proportions.

"The greatest problem was the choice of material. The novel had too much one wanted to use. Another difficulty lay in my determination to use Tolstoy's prose rather than verses written on the basis of that prose. Here was where the help of my wife came in. The general dramatic conception of the opera is my own, but she did individual scenes and picked out the text usable for singing. Virtually all the lines of the opera belong to Tolstoy. Whenever the music was written before the text for it had been chosen, my wife searched and found in the novel words for the dialogue we lacked.' "

"The opera consists of eleven scenes," Mr. Magidoff explains, "the first six of which tell the story of Natasha and Andrei Bolkonsky, while the last five depict the war against Napoleon. One exception is the fifth scene, where Prokofieff shows the drama of the bewildered soul of a young girl with a warmth and tenderness remindful of Tchaikovsky. The war scenes seem to me more dramatic and musically rich than the scenes depicting the relationships of the heroes of the opera.

"'War and Peace' has not yet completely won over the Soviet music critics, who have, on the whole, succumbed to the beauty and power of Prokofieff's Fifth Symphony. Many of them quarrel violently with Prokofieff's lack of respect for many traditions of opera, including his neglect of long arias and what sounds to them an unpermissible misuse of recitative and the use of a blasphemous combination of sensitive lyricism and naturalistic prose.

"Prokofieff seems little concerned by either praise or condemnation and just goes on writing. His plans for 1945 include the rewriting of his Fourth Symphony, the completion of his first violin sonata, started in 1939, and plans for a Sixth Symphony."

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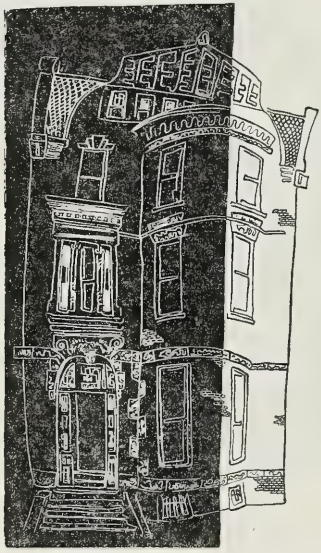
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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale*, a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wise men of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Giacconna*.* In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the "Jupiter" Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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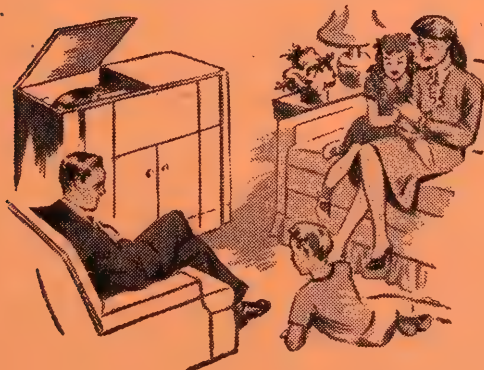
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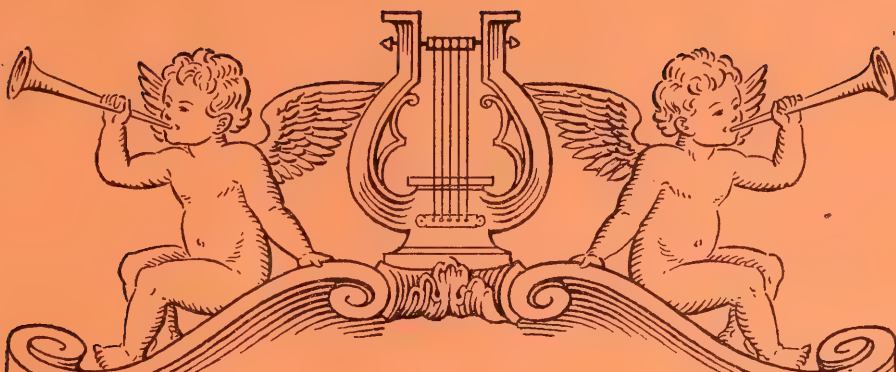
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Concert Bulletin

TUESDAY EVENING, *March 19*

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, MARCH 19, at 8.00 o'clock

LEONARD BERNSTEIN *Conducting*

The programme has been revised, as follows:

TCHAIKOVSKY....."Romeo and Juliet," Overture-Fantasia

COPLAND....."Quiet City," for Trumpet, English Horn,
and Strings

Trumpet: ROGER VOISIN
English Horn: LOUIS SPEYER

COPLAND.....Danzón Cubano

INTERMISSION

SCHUMANN.....Symphony No. 2 in C major, *Op. 61*

- I. Sostenuto assai; allegro ma non troppo
- II. Scherzo: Allegro vivace; Trio (I); Trio (II)
- III. Adagio espressivo
- IV. Allegro molto vivace

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Auditorium, Worcester

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, MARCH 19, at 8.00 o'clock

PROGRAMME

LEONARD BERNSTEIN *Conducting*

SCHUMANN.....Overture to Byron's "Manfred," *Op.* 115

COPLAND....."Quiet City," for Trumpet, English Horn,
and Strings

Trumpet: ROGER VOISIN

English Horn: LOUIS SPEYER

TCHAIKOVSKY....."Romeo and Juliet," Overture-Fantasia

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IV. Allegro molto vivace

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OVERTURE TO BYRON'S "MANFRED," *Op.* 115

(Composed in 1848)

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

THE poetry of Lord Byron stirred the imagination of many composers — Berlioz ("Harold in Italy"), Schumann and Tchaikovsky, who both set "Manfred" to music. It must have been Byron's narrative imagery that moved them, for it is doubtful whether the three composers together could have mustered enough English to read two consecutive lines of Byron in the original. Yet Schumann, according to his biographer Wasielewski, read "Manfred" aloud before two friends at Düsseldorf (presumably in the translation by Posgaru), "burst into tears, and was so overcome that he could go no further." The writer explains this by the close affinity of Schumann and the hero of the poem. "For what is this Byronic Manfred but a restless, wandering, distracted man, tormented by fearful thoughts, and the mad, soul-destroying intercourse with spirits — which must of course be taken symbolically — was also the culminating point of Schumann's last illness. . . . The overture, indeed, might contend for superiority with all others; it is a powerful soul painting, full of tragico-pathetic flights, and quite surpassing all his other instrumental works in intellectual grandeur. We feel that it was composed with rare devotion and unusual outlay of mental power. Its nature is in concord with the poem — of a gloomy, melancholy, but sometimes passionate and demoniac tint."

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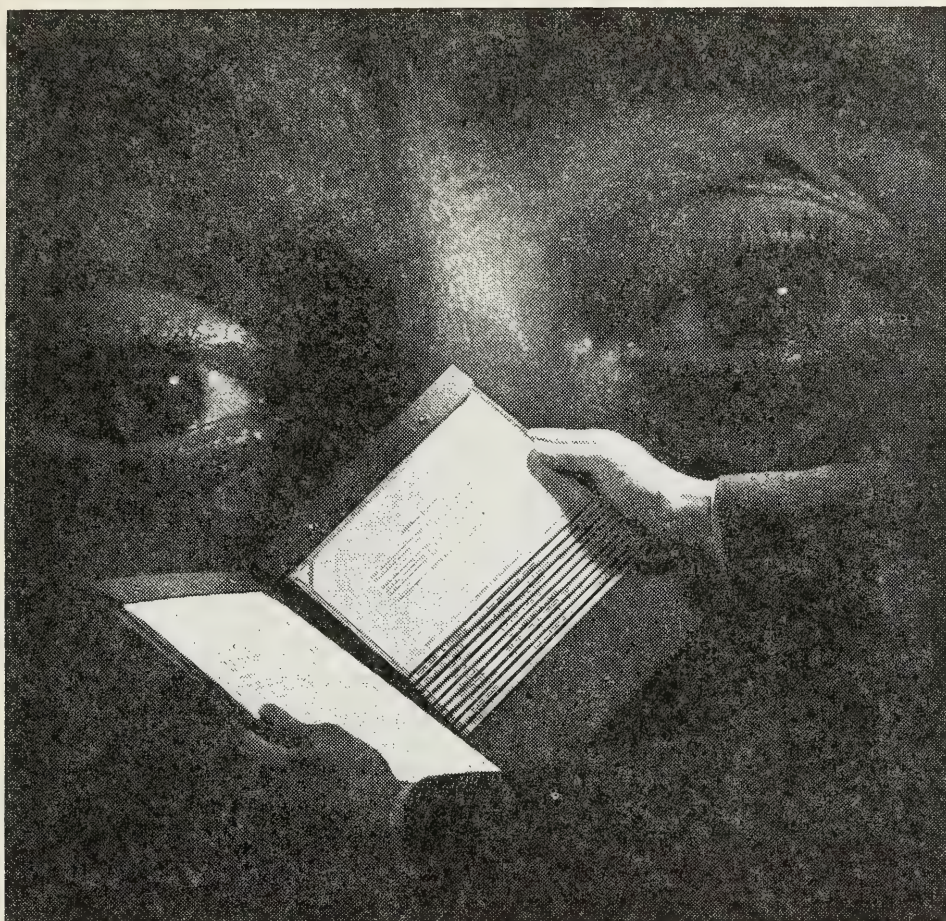
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"QUIET CITY," FOR TRUMPET, ENGLISH HORN AND STRING
ORCHESTRA

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

Composed as an orchestral piece in the summer of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

It was performed at these concerts April 18 and December 26, 1941 and March 9, 1945.

IN THE Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *Bury the Dead*, *The Gentle People*, and other dramas. His new opus was entitled *Quiet City*, and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouth-piece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."

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"ROMEO AND JULIET," OVERTURE-FANTASIA (AFTER SHAKESPEARE)

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840:
died at St. Petersburg, November 6, 1893

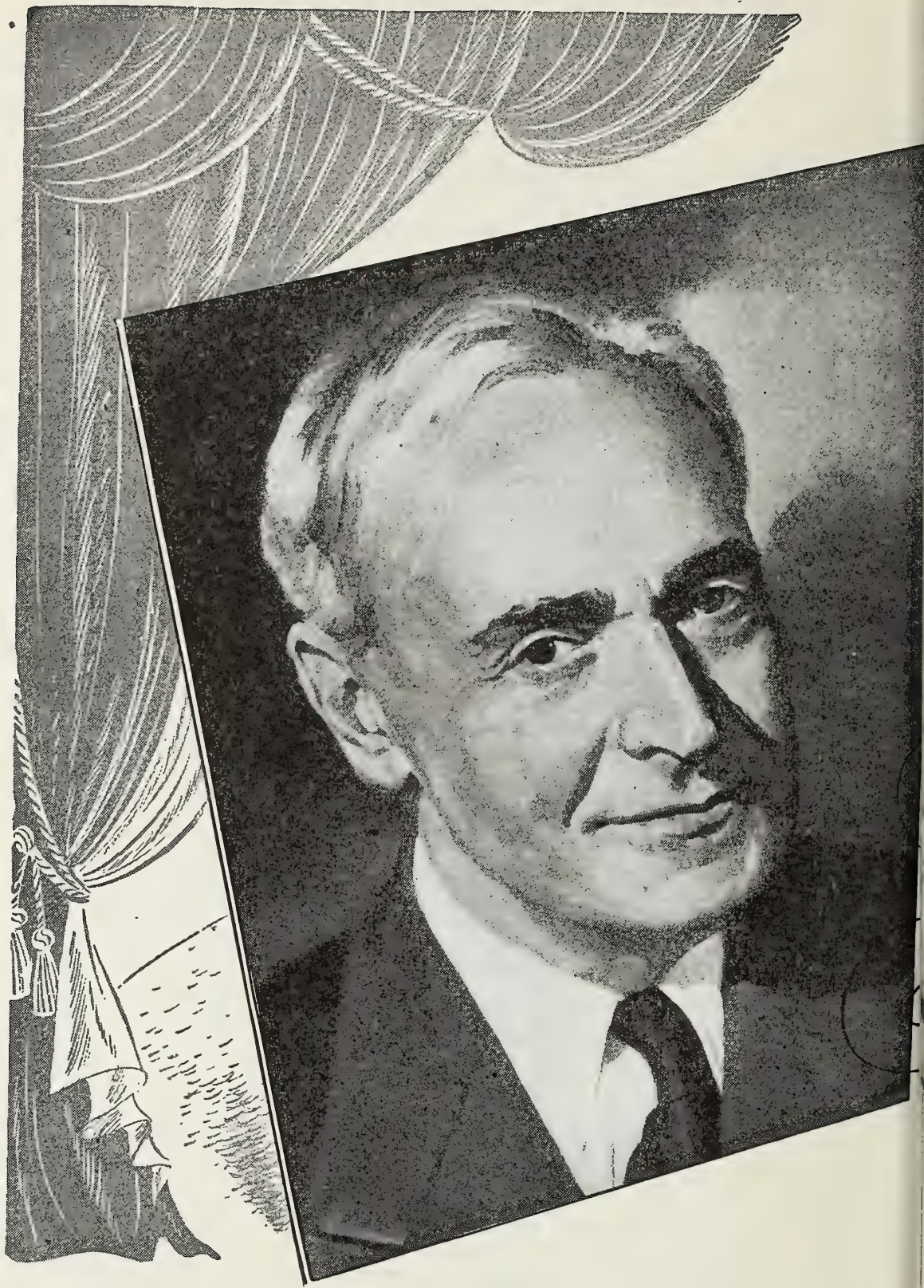
Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, harp and strings.

WHEN Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera "*Voyevode*" in 1867, the Symphonic Poem "*Fatum*" in 1868, the Opera "*Undine*" early in 1869; the last three works he sought, with partial success, to obliterate by destroying the scores). As was the case with "*Fatum*," Tchaikovsky dedicated "Romeo and Juliet" to Mily Alexeivitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for "Romeo and Juliet," advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging "allegro with sword cuts," and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev's scheme. The introductory *andante* of Friar Laurence is in the Overture first intoned by the wood winds. In the *allegro giusto* the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, is developed into a glamorous succession of chords in gentle pulsation (it has been compared with the composer's well-known song, his setting of Goethe's "*Nur wer die Sehnsucht kennt*," which was composed at the same time). A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Tanéïev among his posthumous papers. It was in the form of a "Duo from Romeo and Juliet," and was set for orchestra by Tanéïev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare's "The Tempest," Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his "Romeo and Juliet."



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toward the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo*, the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on "Romeo and Juliet."

Another interesting circumstance which has been universally associated with "Romeo and Juliet" was Tchaikovsky's passion for the singing actress Désirée Artôt, the one real love affair of his recorded life. Laroche has described how Moscow was captivated by her performances at this time. "It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth, and passion, that everyone who heard it was fascinated and carried away. I have said that Désirée Artôt was not good-looking. At the same time, without recourse to artificial aids, her charm was so great that she won all hearts and turned all heads, as though she had been the loveliest of women. The delicate texture and pallor of her skin, the plastic grace of her movements, the beauty of her neck and arms, were not her only weapons; under the irregularity of her features lay some wonderful charm of attraction, and of all the many 'Gretchens' I have seen in my day, Artôt was by far the most ideal, the most fascinating." No one succumbed to her charm more completely than Tchaikovsky. When his shyness had been overcome, the composer's rapture became more personal; nor was Mademoiselle Artôt indifferent to her suitor. When the moment of irrevocable decision came, Tchaikovsky had pangs of doubts as to the wisdom of uniting such a career as his with that of an itinerant singer. His friends, Nicholas Rubinstein in particular, warned him against "playing the pitiable part of 'husband of his wife.'" The lady herself brought a sudden and final solution to his quandary by departing with her troop to Warsaw, and there, without a word of warning to her "fiancé," marrying the baritone Padilla.

As a matter of fact, when Tchaikovsky began to compose the Overture Fantasia (September, 1869), nine months had elapsed since the summary conclusion of his love affair. Such works as "*Fatum*," which Tchaikovsky wrote while his love for the French singer grew and reached its climax, do not seem to record the tender emotions he must have felt at the time, while the melting middle section of the Overture Fantasia has been generally taken as the musical accents of a romance far less remote than Elizabethan Verona. Circumstances favor this conclusion in that the impression which Mademoiselle Artôt made upon Tchaikovsky by her singing and acting remained vivid not only then, but through his life. It was perhaps while Tchaikovsky was at work upon his overture that the two met again, "as friends," and then too occurred the episode related by Kashkin, who sat with Tchaikovsky in a box in the Moscow opera, when Désirée Artôt was on the bill. "I sat in the stalls next to Tchaikovsky, who was greatly moved. When the singer came on, he held his opera glasses to his eyes and never lowered them during the entire performance; but he must have seen very little, for tear after tear rolled down his cheeks."

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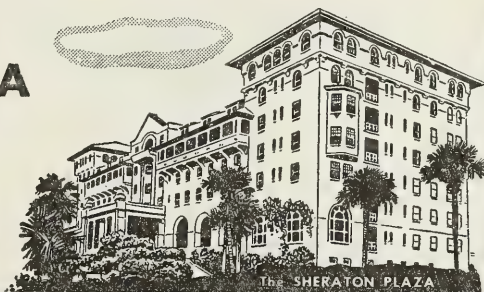
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SYMPHONY IN C MAJOR, No. 2, *Op.* 61

By ROBERT SCHUMANN

Born at Zwickau, on June 8, 1810; died at Endenich, July 29, 1856

This symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846. The most recent performance at the concerts of the Boston Symphony Orchestra was on January 26, 1945, when George Szell conducted.

The orchestration consists of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

THE C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left Leipzig. Clara had hoped for an improvement in her husband's condition by a change in environment.

In Leipzig he had been forced to give up his activities one by one, including his editorship of the "*Neue Zeitschrift für Musik*." Morbid, lurking terrors preyed upon him — fear of insanity, of death, and also of trivial things. According to his Doctor (Helbig), "so soon as he busied himself with intellectual matters he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms on an upper story, by all metal instruments, even keys, and by medicines, and the fear of being poisoned."

His sole refuge was his art; but there came the point when even his musical thoughts in the seclusion of his own study were insupportable. He made this pitiable confession about a period of similar difficulty two years later: "I lost every melody as soon as I conceived it; my mental ear was overstrained." The music to Goethe's "*Faust*," which he was working upon at this time, he had to put definitely aside. And he wrote to Dr. Eduard Krüger (in October): "I have not been able to bear the hearing of music for some time past; it cuts into my nerves like knives." But these distressing moments were intermittent. Schumann, recovering his health, could muster his creative forces, produce voluminously and in his finest vein.

It was with timidity and at first for short periods that Schumann resumed his music in the year 1845 — the first year in Dresden. In the winter there was the blank of inaction, and the composer continued despondent. "I still suffer a great deal," he wrote to Krüger, "and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"

To Verhulst he wrote on May 28: "The time during which you heard nothing from me was a bad one for me. I was often very ill. Dark demons dominated me. Now I am rather better and getting to work again, which for months I have been unable to do."

The composer took restorative drafts of that prime spiritual tonic — Sebastian Bach, and turned his own hand to counterpoint. The faithful Clara was as always at his side, and recorded in her diary her

BERKSHIRE FESTIVAL PROGRAMMES

SERGE KOUSSEVITZKY has planned the programmes for the Berkshire Festival to be given by the Boston Symphony Orchestra next summer under his direction in the Shed at Tanglewood, Lenox, Massachusetts. There will be nine concerts over a period of three weeks on Thursday evenings, Saturday evenings and Sunday afternoons.

The three programmes of the first week (July 25, 27, 28) will include Beethoven's Symphony No. 3 (*Eroica*), a symphony of Haydn, Mendelssohn's Italian Symphony, Sibelius' Second Symphony, Rachmaninoff's Second Piano Concerto, Wagner's Prelude and Introduction to Act III, "Die Meistersinger," Stravinsky's "Petrouchka" Suite, Shostakovich's Fifth Symphony, and Copland's Suite "Appalachian Spring."

The second week (August 1, 3, 4) will consist of a Brahms Festival, the programmes to include the Tragic Overture, all four symphonies, the First Piano Concerto, the Haydn Variations, the Alto Rhapsody and the Double Concerto for Violin and 'Cello.

The third week (August 8, 10, 11) — Berlioz's Fantastic Symphony, Schumann's 'Cello Concerto, Strauss's "Till Eulenspiegel's Merry Pranks," Moussorgsky's "Khovanstchina" Prelude, Prokofieff's Fifth Symphony, Martinu's Violin Concerto, Thompson's "Testament of Freedom," and Beethoven's Ninth Symphony.

The soloists will be announced later, and likewise the programmes for the four Bach-Mozart Festival concerts, Serge Koussevitzky conducting members of the Boston Symphony Orchestra in the Theater-Concert Hall, Saturday evenings and Sunday afternoons, July 13-14, 20-21, and the four chamber concerts on Tuesday evenings, July 2, 9, 16, 23. The chamber series is to be given in cooperation with Mrs. Elizabeth Sprague Coolidge. Admission to this series, as well as to the production of Benjamin Britten's opera "Peter Grimes," will be by invitation.

For further information about the Festival, subscription application, or catalogue of the Berkshire Music Center, address G. E. Judd, Manager, Symphony Hall, Boston 15, Mass.

delight when, although she herself could not produce anything better than a barely acceptable fugue, "he himself has been seized by a regular passion for fugues, and beautiful themes pour from him while I have not yet been able to find one."

The mental exercise was diverting rather than nerve-straining. It led him quietly and gradually into his saving world of musical creation. Robert, still busy with his fugues, began to regain his old confidence, and wrote to Mendelssohn in July: "I am very much behind, and have little to show you. But I have an inward confidence that I have not been quite standing still in music, and sometimes a rosy glow seems to foretell the return of my old strength, and a fresh hold upon my art." A letter of July gives more definite promise: "Drums and trumpets have been sounding in my head for several days (trumpets in C). I do not know what will come of it."

What came of it was the Symphony in C, which took such strong hold on him that it encroached upon another joyful task — the filling out of the concert allegro of 1840 into a full-sized piano concerto, by the addition of two movements.

The first three movements of the C major symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him — but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be gifted with such creative power." When Schumann wrote to Fischhof of this symphony that it "appears more or less clad in armor," his thoughts were still borne down by the associations that surrounded it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

The dreadful fact which Clara, rejoicing in the C major Symphony, was unwilling to admit was that the shaping music, Robert's apparent road to salvation, was also the road to new and threatening exhaustion. As he consummated the adagio, which holds the most impassioned and deeply wrought pages in his symphonies, he was forced to put his sheets away in a trembling misery of acute sensitivity. At last, after

more enforced postponements, the Symphony was completed in October, and duly performed at Leipzig, on November 5, by Mendelssohn. Clara did not perceive the beauty of her husband's latest symphony in its full force until a performance at Zwickau in the July following, when she wrote: "It warms and inspires me to an especial degree, for it has a bold sweep, a depth of passion such as are to be found nowhere in Robert's other music!"

The following analysis of the symphony (here much abridged) was made by Sir George Grove:

I. "Like the three which precede it, the symphony opens with an introduction, but of a more lofty and serious character than that of any of the others, even of the D minor, which in some other respects it resembles. But in the work before us Schumann, desiring to produce a complete and organic whole, has made the opening *sostenuto assai* an introduction not to the first *allegro* only, but to the whole symphony. The call of the brass instruments, which forms the first and most enduring phrase in the opening, is heard in the same instruments at the climax of the *allegro*, again near the close of the *Scherzo*, and lastly in the wind-up of the *Finale*, and thus acts the part of a motto or refrain. Other phrases of the introduction are heard, as we shall see, in the other movements, and the theme of the *adagio* recurs in the *Finale*, and thus a mechanical unity is obtained throughout the work. . . . Towards the close of the introduction, the pace quickens until the *Allegro non troppo* is reached. The rhythm of this bold and marked subject leads to the second subject proper in the orthodox key of G, with which the first part of the movement terminates. Schumann revenges himself for the remarkable conciseness of the first portion by more than usual elaboration in the working out. The return to the first subject in C major — after a long pedal on G, with very original effect of wind instruments — is truly splendid. The coda increases in speed, contains much new material, and forms a worthy finish to a movement of immense vigor, originality, and effect.

"II. The *Scherzo* manifests, though in totally different form, the same kind of mood as the first movement. Through all those rapid and glancing phrases, and that incessant feverish motion, we trace the same indomitable resolution which we recognized in the preceding *allegro* — of gaiety in the true sense of the word — of the gaiety of Beethoven and Mendelssohn, Schumann had none — but passion and devotion, refinement, and all the deeper qualities of the mind and heart he possessed in rare abundance, with an elevation which is always noble. This scherzo is probably as near being gay as anything he ever wrote. It begins on a discord of the diminished seventh, and throughout the whole movement those daring, agile arpeggios run their restless course. There are two trios to the *Scherzo* — well contrasted, both with the scherzo, and with each other. The first is a restless melody in triplets — the second is on a theme of calmer beauty, given out by the strings in four part harmony. Near the close of the movement, the 'motto' reappears *fortissimo* in the trumpet and horns.

"III. The slow movement — *adagio espressivo* in C minor — is a welcome relief to the somewhat obstinate energy and resolution of the preceding movements. Not that the energy is gone, but it is turned in another direction, and appears in the shape of tenderness, passion and devotion. It opens in the strings alone. The effect of this tender and

passionate love-song when it is breathed by the clarinet, or when it is divided between the clarinet and the oboe, is most fascinating — pure, noble, intensely religious. After a few bars of interlude, a second melody is begun in the strings, with accompaniment (quite à la Schubert) in the trumpet and horns. Then the original love song is repeated, and at length rises into a climax of passion.

“IV. After this interval of tenderness, Schumann returns for the *Finale* to the same mood of obstinate energy which inspired him in the *Allegro*. [After an opening scale passage] the first subject starts defiantly. The second subject is partly a reminiscence of the theme of the *Adagio*, given out by the violas and 'cellos, with the clarinets and bassoons in unison. In the working out, there is much modulation, accomplished by scale passages in the strings — leading to a splendid climax, during which the original ‘Motto’ in the horns and trumpets is once more heard. So far with determination and force; and now comes the Hymn of Thanksgiving for Victory.”

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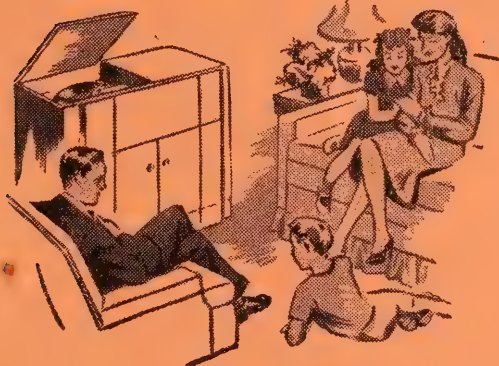


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Andrew McKinley, Tenor
Robert Hall Collins, Bass

